

MODERN LANGUAGE NOTES.

Baltimore, April, 1900.

A METHOD OF TEACHING METRICS.

ONE great difficulty in teaching metrics is that the pupils are too often ignorant of the simplest rules of scansion and almost always insensitive to the æsthetic effectiveness of different verse forms. The first object of any teaching of metrics ought to be, therefore, to develop an intelligent appreciation of what the verse contributes to the general excellence of the whole.

Unfortunately, there is, so far, no text-book on English Versification which systematically points out the rhetorical reasons which underlie metrical effectiveness. In the absence of a satisfactory text-book I have pieced together a method which I wish briefly to describe, and as far as may be, to justify.

The first, and perhaps the only principle of English verse which has not been questioned or rejected is that accent, or stress, is at least predominant. The notation which most clearly recognizes this is one in which unaccented syllables are marked by an *x*, and accented syllables either by an *a*, or preferably by a mark of accent. The strong point of this notation is that it attempts to mark only stress; the fault of other notations is that they attempt too much. The familiar *u*- of Classic prosody either assumes that "long" means "stressed" and "short" means "unstressed," and inevitably suggests an equivalence of ancient and modern principles, or it follows Classic rules, which is obviously absurd. The musical notation of Sidney Lanier assumes equivalence of feet and length of line,—assumptions which clearly break down in hundreds of special cases. (Cf. Milton's "Rocks, caves, lakes, fens, bogs, dens, and shades of death.")

The most frequent and apparently the most natural English foot is the Iambus, which consists of two syllables, the second of which receives the stress. This is the measure of all English blank verse, of the sonnet, of the heroic couplet, of the ballad measure, of more than three-fourths of our English lyrics—in short, of at least nine-tenths of the bulk of our verse. Of this enormous quantity of iambic

verse, all the blank verse, all the heroic couplets, all the sonnets, are in the five-foot measure called the iambic pentameter. We may therefore safely assume this five-foot iambic line to be the standard English measure.

Because it is so common, therefore, I begin with blank verse, and because it is possible easily to compare its rhetoric with that of prose without having to account for the effects of rime either upon the structure of the verse, or upon the senses of the reader. Tennyson's blank verse seems best to begin with for several reasons: it is well-known, is uniformly of careful workmanship, in it the word-accent always coincides with the metrical accent, and, since it is practically contemporary, needs for its thorough understanding no study of archaic forms and pronunciations. To begin with, the class takes a hundred lines from one of the *Idylls*, and proceeds to mark the scansion. They are told beforehand only what an iambic pentameter is. At the first recitation, they are shown that in blank verse so good as Tennyson's, the syntax need not be materially different from that of good prose, so that the rhythm seems perfectly natural. As soon as they grasp this idea, they see that variation from the normal is the obvious way to secure emphasis. They find that the omission or the distribution of a metrical accent, and the insertion of extra syllables, do not materially affect the swing of the verse. They find, too, that since there is naturally a pause at the end of each line, even a trochee (the reverse of the iambus) in the first foot does not violently disturb the movement of the line. But they see at once that a trochee after the first foot is likely to bring two accented syllables together, and that the shock to the movement of the line must be justified by a corresponding need for the emphasis; as in *Geraint and Enid*:

"The prince's blood spirted upon the scarf
Dyeing it."

Or this, from *Enoch Arden*:

"Long lines of cliff, breaking, have left a chasm."

In short they see that any variation from the normal order attracts attention, and if the variation is solely for variety and not justified by a demand for emphasis in the sense, the expres-

sion is clearly not adapted to the idea and the verse is faulty.

As soon as the students grow so used to scanning that they notice at once a variation from the normal, it is time to show them that a great many lines may be divided into feet in more than one way. For example, a line from the *Morte D'Arthur*:

"Watch what thou seest, and lightly bring me word,"

may be scanned in at least four ways. The choice, however, is solely one of division into feet, and not of what syllables to accent. The fault is with our notation.

Thus far the students have studied only feet; they next take up the other unit of blank verse—the line. A pause at the end of a five-foot line is not only very natural, but, in the normal line, almost unavoidable, for sheer lack of breath. But a series of five-foot lines with the pause always and only at the ends would prove as monotonous as a long succession of purely iambic feet. The students find, therefore, that in good blank verse there are often pauses within the line and often no pause at the end of the line. They find, too, that the line-emphasis is lessened by feminine endings and polysyllables accented on the antepenult. The distribution of pauses depends not on any demands of the verse but is governed, as in prose, by the effect in view. For example, in Tennyson's *Ulysses*, the short sentences and the frequent pauses within the line lend themselves admirably to the old hero's intense staccato discontent. In *Tithonus*, however, the mood is dreamy and is reflected in the long sentences and smoothly flowing lines whose rhythm is subdued to an undertone.

Next the students learn that five-foot lines have a tendency to break into two or more parts, and that this cutting of the line is called the *cæsura*. They find that *cæsuras* come most naturally after the fourth or sixth syllables, but may come after any syllable, coming least often after the first and ninth. Where there is punctuation within the line, or a pronounced division into syntactical groups, the position of the *cæsura* is usually clear. But in a great many cases, the position or even the presence of the *cæsura* is altogether a matter of elocution.

After a half-dozen lessons the students begin

to see that the very monotony and lack of salient features make blank verse so infinitely adaptable. They see that the mechanical rhythm of foot and line is, and must be, overlaid with a broader, more varied sense-rhythm, and that it is this larger rhythm which marks the difference between the blank verse of the mere versifier and that of the masters.

Of course the students will be very far from a real appreciation of the best blank verse, but they will be so accustomed to a measure marked chiefly by metre that they will be moderately sensitive to the effects produced by rime. So, when the class next takes up the heroic couplet, they hardly need to be told that the rime binds the lines together and tends to limit the expression of a thought to two lines. They see that the rime emphasizes the line-unit, and makes strong pauses within the line less easy than in blank verse. They see, too, that the rime-words, for the very reason that they rime, are more emphatic than other words in the line, and that if the ideas expressed in them do not deserve their emphasis, the verse will seem cheap. But this very compactness, they see, is what made the heroic couplet so exquisitely adapted to Pope's rapier-epigrams. So far as technique is concerned, Pope seems to have realized the heroic couplet's utmost possibilities of pointed brevity. Chaucer, on the other hand, seems to have achieved a marvelous *tour de force* in making the couplet-rime contribute to the easy fluency of his narrative. That Chaucer's feat was marvelous seems tolerably clear from the fact that no other English poet has thus far written in heroic couplets narrative comparable to Chaucer's.

At this point in the course, I have found it profitable to have the class turn a paragraph of narrative blank verse into heroic couplets, and also a series of heroic couplets into blank verse. In order that a comparison of results may be at all fair, it is well to choose paragraphs that are not conspicuously good, for otherwise the class cannot avoid the feeling that they are comparing first-rate work with the students' degrading of it. If, however, the students are made to change ordinarily good passages from one form to the other they will hardly fail to see and to feel the difference in effect.

The class next takes up the four-beat poems,

Il Penseroso and *L'Allegro*, *Marmion*, *Christabel*, *The Ancient Mariner*, and Tennyson's *St. Agnes' Eve* and *Day Dream*. In *Il Penseroso* the paragraphing and the regularity of the feet closely resemble blank verse. In *L'Allegro*, the numerous seven-syllable lines give certain passages a pronounced trochaic effect. In *Marmion*, the substitutions of feet are more irregular, there are occasional three-beat lines, and the paragraphs approach stanza-form. In *Christabel*, the substitutions are still more irregular, and some passages are clearly anapaestic. In the *Ancient Mariner* we find for the first time a definite stanza structure, although Coleridge does not keep to it rigidly. In *Day Dream* and *St. Agnes' Eve*, Tennyson has made use of the chief characteristics of the four-beat measure to reach two almost opposite effects. The fact that the measure has normally only eight syllables makes it necessary to insert numerous extra syllables, or, as in the ballads, to make the rapidly recurring rimes suit a quick hurried movement, or to take advantage of the scanty space of the line to express deep but restrained emotion. The shortness of the line tempts either to unusual fullness or to marked compactness of expression. In *Day Dream*, the swing of the measure is marked and adds vivacity, but in *St. Agnes' Eve* the severe restraint of the measure, increased by the alternate three-beat lines, adds very considerably to the austerity of thought.

In both poems just mentioned the rimes are alternate, so the number of lines in a stanza is likely to be some multiple of four, but with that exception the form is not rigid. In *Palace of Art*, however, and in *To The Daisy*, *To F. D. Maurice*, and *In Memoriam*, we find perfectly definite unvarying stanza structures, which the students should now be able to appreciate, both in their limitations and in their advantages. All the poems mentioned, it will be noticed, have a compact and rather scanty stanza which requires clear cut, restrained workmanship. My students were able to find out for themselves that in *Palace of Art*, for example, the short fourth line, with its rime coming before it is expected, makes the stanza admirably suited to the cameo-like pictures Tennyson puts into it, but that the

very fact that the rime comes before it is expected makes it comparatively easy for Tennyson to link stanzas together by simply softening the last rime and getting you fairly started on the next stanza before you realize it.

In the poems *To The Daisy* and *To the Reverend F. D. Maurice*, the riming of the first, second, and fourth lines, the extra syllable after the last accent of the third line, and the lilt of the fourth line, all serve to enforce their cheery playfulness.

In *In Memoriam*, however, we have a seriousness of theme and a sustained dignity of treatment not found in any of the poems thus far mentioned. This sober loftiness of tone is, of course, primarily in the subject and in the poet's treatment of it, but the metrics of the verse contributes to the general effect. In the first place, the rime-scheme, as Professor Corson has pointed out, binds the stanza together, and yet, because the rime-emphasis of the fourth line is less than that of the second and third, the stanzas follow each other easily, without abrupt breaks. That the stanza structure is distinct appears from the fact that of the six hundred and twenty-four stanzas only ninety-five are run-on. Moreover, in four hundred and eighteen stanzas the emphatic rimes of the second and third lines are softened by run-on lines, the third line being most often the one without a pause. In the second place, the rimes are all masculine. Out of the twelve hundred and forty-eight rimes, there are only twelve cases that could possibly be feminine—*higher, fire*, for example—and all of them can be and usually are monosyllabic. That is to say, Tennyson has here chosen to use rime chiefly to mark line-rhythm and not at all, as elsewhere, for decorative purposes.

After the four-beat measures, the class takes up the shorter ones, and finds that with rare exceptions, they are used for comic or lyric effects, and always in comparatively short compositions.

Since lyrics are more likely than other poems to make the musical element prominent, and since at least a part of the musical effect is due to sound recurrence, I have treated alliteration as a part of metrics, and have found this point in the course a convenient place for its study. Swinburne, so far as I know, uses both alliter-

ation and sound-recurrence most noticeably, so my class at first studies at least five hundred lines of his *Atalanta in Calydon*. They note not only cases of clear alliteration (that is, of repetition of consonant sounds at the beginning of syllables), but the much subtler repetition where only one of the sounds is initial. Then, after the students have a tolerably clear notion of how subtle and yet how inevitably effective this sound recurrence is, they take up, each one, some poem notable for its melody, and see how far they can analyze the adaptation of sound to sense. They are at least sure of realizing more clearly than ever before how wonderfully and surely thought and expression adapt themselves organically, and in the best literature are so fused that it seems that the idea in question can have no other fit expression.

In the lyric poems are also found most of the anapæstic, trochaic, and dactylic measures, although in Palgrave's *Golden Treasury of English Songs and Lyrics* more than three-fourths of the poems are in iambs. This very fact that anapæstic, trochaic and dactylic measures seem a bit foreign makes it easy for the class to see their characteristics, especially after spending so much time on iambic measures.

If we turn now rather abruptly from the short lines to the very long six- seven- or eight-beat measures, the main characteristics of the long lines will appear at once, and the students do not need to be shown that the long lines are likely to be cumbrous unless they have a very strong swing, and that they have an almost inevitable tendency to break near the middle in a strong cæsura. They find clearly-marked stanza forms and involved rime-schemes rare, and they find, too, that rimes tend to occur in the middle of the line.

After a few lessons on the long lines, the class goes back to the five-foot measures, and takes up the *ottava rima* of Byron's *Don Juan*, and finds it a roomy stanza with a rime-scheme that tempts to double, triple, and comic rhymes. If the students turn this stanza into blank verse (as they did Pope's couplets), they find that the point of the line gravitates naturally and almost irresistibly to the rime-words, and especially to those of the final couplet.

Next to the sonnet, the Spenserian stanza is our most important verse-form. Its rime is more involved than that of the *ottava rima*, and makes a more closely bound stanza, for the quatrains are linked by making the second rime of the first quatrain the first rime of the second quatrain. In the *ottava rima*, it will be remembered, the stanza closed with a rimed couplet; the Spenserian stanza closes with an Alexandrine riming with the preceding line, the last of the second quatrain. The length of the stanza and the sweep of the final Alexandrine tempt to fullness and richness of phrase and suit either emotional narrative, as in *Childe Harold*, or decorative description, as in Keats's *Eve of St. Agnes*. As in the case of blank verse, it seems better in treating the Spenserian stanza to begin with modern poets, reserving Spenser until the students are sufficiently familiar with the stanza not to be bothered by Spenser's archaic language.

The rimes of the Spenserian stanza, more clearly than in the other forms we have considered, are very largely decorative. In order to show this plainly it is necessary only to read some stanza of Keats's *Eve of St. Agnes*, in which simple arrangement of phrases, without destroying the cadence, leaves out the rimes. The effect is striking. If the students, however, still doubt the decorative purpose of the rimes, let them contrast Keats's poem with Tennyson's.

The sonnet, which we have left to the last because it is the most complicated of our acclimated verse-forms, is acknowledged to be at once most tempting and most difficult. Much as has been written about it, however, I have never seen any other reason explicitly given for its difficulty, except its scantiness. And yet the rhetorical reason does not seem far to seek. Not only does its shortness preclude a very great many subjects, but its arbitrary division into octave and sestet and its involved rime-scheme make it almost impossible to find subjects which seem to justify the form into which the sonnet forces them. Most sonnets lack inevitableness; you say: Yes, these are poetic thoughts, poetically expressed, but after all they might about as well be fourteen-line poems on some other less arbitrary rime-scheme. Shakspeare's sonnets have sometimes been criticized for departing from the strict

Italian form, and yet rhetorically they justify themselves, for they consist of three quatrains with a couplet conclusion, and the rime-scheme fits the logical division. In other words, as Prof. Corson is so fond of saying, the verse-form is organic, and you cannot substitute another rime-scheme that will be so appropriate.

After as much study of the sonnet as time permits, the class should return to blank verse and take it up historically, for they have now enough knowledge of technique to make a historical method profitable. Moreover, a return to blank verse after a long course in rimed measures, impresses them forcibly with the reasons why blank verse is so superbly adaptable to the expression of so many moods.

If there is no time for this historical study in class, the teacher can assign topics in it for outside work, to be reported on privately or before the class.

The course thus outlined is meant for a class that meets once a week throughout the year, but it can be cut down or expanded to suit different conditions. I have had in mind one main purpose,—to show my students as far as might be the effectiveness of different verse-forms. By taking blank verse first, the students are unable to apply any preconceived notions about poetry, and have to fall back on plain rhetoric. Once fairly started, however, they can study rimed measures and long and short verses from a rhetorical standpoint, without much danger of going far astray. I have chosen always poems of recognized worth, and so far as possible, poems in which some one metrical effect is either prominent or clearly traceable.

The essential features of my plan are the beginning with blank verse and the sharp contrast of different measures and effects. I am not sure that it makes much difference whether we take first the long measures or the short ones, or whether or not we finish up the study of verse-lengths before we take up stanza-structure.

By the end of the course students should not only see, but feel and understand that one definite problem of versification is always the effect of the verse on sentence-structure and of this latter in softening or enforcing metrical struc-

ture. In some verse-forms, as in blank verse, the verse-structure is as unobtrusive as may be; in others, as in the heroic couplet, the verse-form almost compels sententious sentences. In short, they should see that the versification of good poetry is not an arbitrary ornament, but an essential, organic part of the whole.

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MOLIÈRE'S *L'AVARE* AND *LE DRAME BOURGEOIS*.

THE article on the "Source of *L'Avare*" in the January number of the NOTES suggested the timeliness of calling attention to one of the influences which that play exerted on eighteenth century drama, an influence which does not seem to have been placed to its credit by the writers who have especially treated of the history of the French theater. For it would appear that *L'Avare* furnished one of the elements which contributed to the development of La Chaussée's *Comédie larmoyante* and the modern *drame*. The connection between Molière and La Chaussée is made by Destouches in this case, a fact which may have occasioned the oversight of the critics. Lanson, for instance, who does ample justice to the new tone and sentiments of Destouches' *le Glorieux* (see his doctor's dissertation on *Nivelle de La Chaussée*, Paris 1887, pp. 122-125), fails to mention where Destouches found an important part of his material. It was in *L'Avare*.

We remember that *le Glorieux* is a mixture of the comedy of character and the comedy of manners. The comedy of character consists in the portraiture of *le Glorieux*, his love affair with Isabelle forming the plot. In this part of the play there is no essential variation from the serious comedy of the seventeenth century. The comedy of manners consists in the love of the son of the house, Valère, for his sister's attendant, Lisette, who is made her suitor's social equal by the arrival of her long-lost father, Lycandre. This sub-plot contains the novelty of the play. It has pathetic scenes, abounds in virtuous sentiments, and affirms the inherent goodness of human nature, all leading features of La Chaussée's comedies which began

the year following the staging of *le Glorieux*.

A comparison of the sub-plot of *le Glorieux* with the minor plot of *l'Avare* will show the connection between the two. In Molière's play Élise, Harpagon's daughter, is in love with his domestic, Valère. She knows that he has taken service out of love for her, as Valère in *le Glorieux* is probably aware that Lisette was his sister's schoolmate. Both are poor, however, and anticipate the objections which the parents of their true loves would make to their marriage (*l'Avare* i, 1; *le Glorieux* i, 8). The solution of the intrigue is brought about in *l'Avare*, as it will be in *le Glorieux*, by the arrival of the servant's father and his recognition of his child. This father is also the father of the heroine in *l'Avare*, and of the hero in *le Glorieux*—the heroine and hero of the principal plots,—and the relationship thus disclosed accounts for the instinctive sympathy felt by Marianne for Valère (*l'Avare* v. 5), and by Lisette for le Glorieux (*le Glorieux* i. 2, etc.).

Destouches in no way disguises his indebtedness. An avowed follower of Molière, in the preface to *le Glorieux* he expresses the hope that "par quelque route nouvelle, nous pouvons nous rendre supportables après lui!" In the subordinate plot of *le Glorieux* he has merely reversed the condition of his characters. Valère, the domestic in Molière, becomes the son of the house in Destouches, while Élise, the daughter of the family with the former, changes to the maid, Lisette, with the latter. The story of the wandering father, Anselme or Lycandre, is differently told by the two authors, but it is romanesque, novelistic in both. The details of the two actions are also unlike. Still there is little alteration in the thought, notwithstanding Destouches' words: "Toute la gloire dont je puisse me flatter, c'est d'avoir pris un ton qui a paru nouveau." He does not claim that his tone was really "new," and indeed the present fashion of acting *l'Avare*, which makes the play border closely on the *drame*, would justify Destouches' mental reservation. In his day, however, *le Glorieux* with its lack of comic situation and dialogue did seem new, and its author should have the credit of the novelty.

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WORDSWORTH'S REALISM.

II.

ON turning to seek for realism in the descriptive poetry a not unlike result is obtained. The early descriptive poems do not show much realism, and little of the transcendental idealism that afterwards appears as Wordsworth's peculiar characteristic. The tone of these and to a large extent the material are of the mixed pseudo-classic and romantic type traditional in the eighteenth century from Thomson to Cowper. The descriptions of the cock and of the swans in *An Evening Walk* are instances of this, realistic in subject, but on the whole classical in manner. The most noteworthy thing in these early poems is a passage found in *Lines written as a school exercise*. The Power of Education is supposed to be speaking and declares it to be her delight

"to teach the curious soul
To roam from heaven to heaven, from pole to pole,
From thence to search the mystic cause of things
And follow Nature to her secret springs."

Wordsworth thus expresses at the early age of fourteen what becomes his lifelong object,—to trace the hidden springs of nature and to follow things back to their mystic source in the Mind of the universe. If he attains this object at all, he attains it in those transcendent experiences recorded in his most idealistic poetry. In *An Evening Walk*, besides the bits of realism in the poem itself, there are in the introductory note two striking remarks.

"There is not an image in it," he says, "which I have not observed; and now, in my seventy-third year, I recollect the time and the place where most of them were noticed." Further on he declares "that the plan of it has not been confined to a particular walk or an individual place,—a proof (of which I was unconscious at the time) of my unwillingness to submit the poetic spirit to the chains of fact and real circumstance."

Thus there were written within a year of each other two poems that clearly betray, even though unconsciously, two dominant habits of Wordsworth's mind. There is always a loving observation of facts (and an astonishing memory of them), but there is also an even stronger tendency to soar far above the facts of sense into the recesses of the mind where "man's

unfolding intellect"¹⁰ reveals things hid from the outer eye.

Imaginative modification of nature assumes in Wordsworth a peculiar form. Besides the usual heightening by rejection or emphasis of details, and the transmutation of a bit of nature into a symbol of human life—both of which are of course common in all imaginative writers—Wordsworth perceives in nature a passion that is like human passion and that mingles with it to create a new thing. This is in no sense an instance of the 'pathetic fallacy,' but a faith as calm as belief in his own existence. He holds that the interaction of these two passions creates a new world, and it is this world of the Imagination, as he calls it, that he wishes particularly to portray. It is the world created in his mind by the perception of the workings of the 'Spirit that rolls through all things.'¹¹ He has somewhat fully analyzed this peculiar mystical union of man's mind and nature in the early part of the fourteenth book of *The Prelude*, and has admirably imaged it in the magnificent description of the domination of the moon over the "silent sea of heavy mist" on the mountainside. This feeling towards nature so far transcends realism that it could scarcely be properly mentioned in this paper, were it not for the contrast thus afforded with truly realistic material. It is difficult to say which of his actual descriptions Wordsworth would himself choose as portraying "the creation which the external World and the Mind with blended might accomplish."¹² Indeed, this creation seems to show itself even to him only in "visionary gleams," and, despite his occasionally sublime elevation of style, one must conclude that at times of great emotional exaltation facts and 'words are in truth but underagents in his soul.'¹³ If, however, it is true that this creation manifests itself less in his nature-description than in his accounts of psychological states, it is also clear that much of his highly imaginative description has a vividness and an accuracy by no means unrealistic. Take, for example, the familiar picture of London in the early morning.

"This City now doth, like a garment, wear
The beauty of the morning; silent, bare,

¹⁰ *The Prelude*, Bk. 12.

¹¹ *Lines Composed above Tintern Abbey*.

¹² *Recluse*.

¹³ *The Prelude*, Bk. 13.

Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air."¹⁴

Or this description of the sunrise,

"Magnificent

The morning rose, in memorable pomp,
Glorious as e'er I had beheld—in front,
The sea lay laughing at a distance; near,
The solid mountains shone, bright as the clouds,
Grain-tinctured, drenched in empyrean light;
And in the meadows and the lower grounds
Was all the sweetness of a common dawn—
Dews, vapours, and the melody of birds,
And laborers going forth to till the fields."¹⁵

The realism in such description as this lies somewhat in the main subject, but chiefly in the fine precision of word, in the number and character of the details, and in the vivid truth of the whole picture. The idealism lies in the sweep of imagination, the exalted style, and the atmosphere of sublime emotion. As to the question of generalization of description, this is not much found even in the imaginative examples. The two passages cited are obviously portrayal of single experiences; and very slight investigation shows that while *The Prelude* and *The Excursion* contain a great deal of mixed and generalized narrative and description, Wordsworth nevertheless constantly stops to describe a single scene, and no matter how much typical value it may have for him, it is still given individual treatment.

On a plane considerably lower, regarded as poetry, than such description as that quoted, stands a group of poems in part description and in part reflection and application to life. Among these are the poems on the celandine, the daisy, the butterfly, and the cuckoo. These are the 'unassuming Commonplaces of Nature, with homely faces,'¹⁶ and in the mere choice of them as poetic material Wordsworth is at once realistic. His purpose, however, is precisely the same as in his choice of the poor and the humble among men,—not to paint them as they seem merely, but to reveal their hidden spiritual beauty, to lift them into emotional sympathy, and to derive from them their lesson of humility, patience, and ceaseless striving. Hence he throws over them the same "coloring of imagination" that he gives to lowly humanity, and seeks to show them in similar

¹⁴ *Composed upon Westminster Bridge*.

¹⁵ *The Prelude*, Bk. 4.

¹⁶ *To the same Flower* (Daisy).

"unusual aspects."¹⁷ These poems are nearly all generalized; it is not *a* daisy that claims the attention so much as *the* daisy. Some, however, are individualized, as are in part at least the first poem to the cuckoo; also the two in praise of the skylark; while in the third poem on the celandine there is not only a record of an individual experience, but there is something dramatic in the way the habit of the flower throws a sudden half-tragic light on human life. One of the most pleasing of this class is *The Kitten and Falling Leaves*; full of dainty observation and hinted reflection, it has a certain degree of realism in both subject and treatment. There seem to be fewer failures among these simple descriptions than among the corresponding class of narratives. The subjects are of course slighter, they demand no dramatic power, and if they are pathetic, are so delicately so that the half-concrete half-indefinite style in which they are clad renders them still sufficiently vivid. The result is that Wordsworth often seems in these poems to have acquired a new grace of touch and tenderness of feeling in speaking to the motionless little butterfly, taking pleasure in the celandine's "arch and wily ways,"¹⁸ or meeting the daisy "like a pleasant thought, when such are wanted."¹⁹

The discussion thus far has been chiefly concerned with the question of direct and individualistic portraiture of humble life and of nature. Brief treatment must be given, however, to several other ways in which Wordsworth's material may show realistic traits.

The wish to keep well within the range of ordinary human life in the choice of conditions is a mark of the modern realist. The circumstances he chooses are usual and familiar; men are seen combatting them, and frequently failing to control others or sinking under their own passions. Wordsworth's narratives show to some extent all these characteristics. It is true that the rustic life in the English lake district cannot be said to have been that of large classes of people, or even to have been much known in Wordsworth's day. In a sense this material was truly romantic because it was new to literature, as was also the mountain scenery.

¹⁷ Preface, 1800.

¹⁸ *To the Same Flower* (Celandine).

¹⁹ *To the Daisy*.

Nevertheless, the more Wordsworth's material is studied, and his purpose in choosing it, the stronger grows the conviction that the romanticism of it is accidental. Wordsworth was not seeking *romance*, the gala of the world,—indeed he expressly disclaimed it,—nor was he transported as Scott was by the fantastic rugged charm of mountain life. He was seeking for deep spiritual truths, he was essentially a moralist; and he found these truths best revealed as he thought in the shepherd life he had loved from childhood. Thus, while it remains true that Wordsworth's realism in the choice of subjects is incidental and subordinated to distinct ethical effects, it is likewise true that his romanticism in subject is, as regards his intention, accidental, and belongs to his time rather than to himself. There is left, springing from himself alone and transcending both the realism and the romance, his principal purpose: to set forth and to illustrate the primary laws of human nature acting under vivid excitement. For this he did indeed choose material true to external fact; and material new, fresh, hence in a large technical sense romantic; but these qualities were in his view presupposed or accessory. Wordsworth was not accustomed, as we are, to think that he belonged to the 'romantic movement;' and he was still less aware that he might be classed with realists. Though himself a literary theorist, his practice of these particular theories was somewhat unintentional and unconscious. Accordingly, while we cannot say that the peasant life pictured by Wordsworth offered or offers in any large sense familiar and ordinary conditions, yet to himself these conditions were the best known, and therefore, the most real and ordinary. It is interesting to notice, however, that in his choice of materials from these conditions, he was governed by his idealistic or his ethical tendency, and therefore sometimes selected and even emphasized the extraordinary rather than the commonplace. Thus here again there is the peculiar blending of realism and idealism that exists everywhere in Wordsworth's literary product.

The subjection of men to circumstances and their own passions naturally leads in realistic art to a considerable degree of vice and crime. A frequent theme in Wordsworth's narratives

is the struggle of a human being against adverse conditions or against the effects of a crime, committed, however, usually by another. The American and the French revolutions gave him abundant material for portraying the loss of property, of means of livelihood, and of hope among the poor. Desolated cottages and deserted wives make many appeals to his sympathies and afford many examples of patient resignation or of pitiful despair. One of the most pathetic and artistic of these narratives is the tale of Margaret related in the first book of *The Excursion*. Margaret is the victim of her circumstances, and the poem is a study of the slow decay of mind caused by exhausting sorrow and racking uncertainty. Detailed suggestive description, especially of the cottage and garden, is the means employed to portray this. Nowhere does Wordsworth use more subtle touches in objectifying mental conditions. At first the difference is shown only by the

'honeysuckle hanging in heavier tufts, and the stonecrop growing along the window's edge. The garden lags behind the season, the borders are broken and the flowers need support; the cornerstones of the porch are stuck o'er with tufts and hairs of wool from the sheep that feed on the common.'

But later,

'the house bespeaks the sleepy hand of negligence, the floor is neither dry nor neat, the hearth comfortless, and books with straggling leaves lie scattered here and there open or shut. In the garden weeds deface the hardened soil, the herbs and flowers seem gnawed away, and the bark of a young apple tree nibbled by truant sheep.'

How markedly this minute study of grief contrasts with the brief tragic close of *Michael*! The realism in the class of poems of which the story of Margaret is typical, consists first, in the representation of the personages as suffering after the manner of living beings, instead of standing heroically superior to aches and griefs, in allowing them to lament and complain of the bitterness of their fate even while they may struggle against it; and also, in the presentation of their stories with details that would almost certainly escape a writer less carefully observant than Wordsworth. Nevertheless, Wordsworth's use of crime as distinguished from misfortune cannot be said to be

realistic. It is employed either, as in *Guilt and Sorrow* and *Peter Bell*, to show a repentance; or, as in *Ruth*, to serve as a background for the sufferings of an innocent victim. Actual criminals are not frequent in Wordsworth's poetry, and even the few presented have no particular vitality. Critics admit that Wordsworth shows but a limited understanding of human nature. A few great elementary emotions he knows better, perhaps, than any other English poet; but he has no humor, little passion, and his interest in human character is moral only. He does not understand such a fickle heady youth as he sketches in the poem *Ruth*. Nor does he comprehend such a transformation as Peter Bell is supposed to undergo. Wordsworth was never struck from his own base of uprightness, thus learning of vice from experience, and he had not the dramatic human imagination that gives vicarious instruction. Consequently he misses in *Peter Bell*, *The Last of the Flock* and elsewhere the conflict between good and evil purposes in which the psychological realist revels. He is enough of a psychologist to record the conflict, but as realistic material it slips through his fingers and leaves the bare story. A similar limitation has often been remarked in his treatment of nature. He shows no perception of the cruelty of nature; and though he occasionally pays tribute to the power and majestic beauty of storms, these seem to arouse him less than the sublime aspects of nature in calmness. The irregularity, caprice, and treachery of angry nature or of stormy human passion receive no recognition in his poetry. Nor are his pictures of crime and criminals impersonal and impassive as the modern realist wishes his to be. For this he is not sufficiently realistic in theory, his feelings are too keen, and he is too active a moralist. In fact, nowhere in his work does he exhibit the realist's impassivity, few English writers being more subjective than he.

The tendency manifested by modern realism to study close personal ties, as for example those of the family, is not much found in Wordsworth. Though he undoubtedly presents, often forcibly, the ties of the home, the "primary affections,"²⁰ yet these show in his

²⁰ Matthew Arnold, *Essays in Criticism*, "Wordsworth."

treatment only familiar general phases, and he makes no such minute social studies as are found in recent realistic narrative.

As for city and street life, Wordsworth's poetry is so largely concerned with the country and the individual that one is not surprised to find in his pictures of London in the seventh book of *The Prelude* little conception of the corporate activity of men, and little recognition or enjoyment of characteristic street scenes. Nowhere are his undramatic temper and his ponderous seriousness more clearly displayed than in his representations of city life. To him it is one interminable, inextricable, "blank confusion."²¹ He describes London as Thomson describes nature—in general terms; and the few particular things he selects for comment, as the father holding his sick child in the sun, are such as would strike him anywhere. Yet in spite of this, there is a reality, possibly even slight realism, in the broad effects of these descriptions; in the impression of hurried ceaseless activity, of individuality swallowed up, and of desolation in the midst of a crowd.

Before passing on to a study of realism in Wordsworth's style, a kind of material that is neither personage, incident, nor nature-observation, must be briefly considered. It consists in reflection and comment on the workings of the poet's own mind. In introspection, after all, lie Wordsworth's greatest originality and his chief power. And it might be difficult to deny that therein lies also his greatest degree of realism. Certain it is that in this field more than elsewhere is found the scientific passion for tracing causes and effects. He succeeds here, far more than his special limitations permit in his treatment of men, in "searching out the mystic cause of things."²² His self-study is much deeper, more subtly penetrative than his studies of human life, and even than his studies of nature. Wordsworth is a natural psychologist,—not indeed by training, but by the structure and habit of his mind. Despite his untechnical emotionalized vocabulary, and his ethical purpose, superimposed, as it were, his deepest interest is in his own mental life. That it is a life unusually enriched in some directions by poetic sensibility, is but an added source of interest. To him the most real things

²¹ *The Prelude*, Bk. 7.

²² Lines written as a school exercise.

are the things of his own mind. In this introspective observation he is as much concerned with the lower elements, the sense-basis, as in the outer world he is careful to observe even unimportant objects, and just as certain also to pass beyond the sensation into complex intellectualized emotion. His procedure is the same in each case.

"I looked for universal things, perused
The common countenance of earth and sky; . . .
I called on both to teach me what they might;
Or, turning the mind in upon herself,
Pored, watched, expected, listened, spread my thoughts
And spread them with a wider creeping; felt
Incumbencies more awful, visitings
Of the Upholder of the tranquil soul, . . .

. . . Whate'er of Terror or of Love

Or beauty, Nature's daily face put on
From transitory passion, unto this
I was as sensitive as waters are
To the sky's influence in a kindred mood
Of passion; was obedient as a lute
That waits upon the touches of the wind."

Yet,

"a plastic power
Abode with me, a forming hand,"

and thus,

"I had a world about me—'twas my own;
I made it, for it only lived to me, . . .
It was no madness, for the bodily eye
Amid my strongest workings evermore
Was searching out the lines of difference
As they lie hid in all external forms,
Near or remote, minute or vast, an eye
Which . . .
Could find no surface where its power might sleep;
Which spake perpetual logic to my soul,
And by an unrelenting agency
Did bind my feelings even as in a chain."

In this way was created

"that interminable building reared
By observation of affinities
In objects where no brotherhood exists
To passive minds."²³

In these higher emotions here suggested, and claimed by lovers of Wordsworth as his peculiar domain, he seems so far to transcend the fact of sense that it is almost as if it had not been. He himself declares that in his perception of

"a motion and a Spirit that impels
All thinking things, all objects of all thought,
And rolls through all things,"

he has found "abundant recompense" for the joys felt when nature "haunted him like a passion" and "had no need of any interest unborrowed from the eye."²⁴

²³ *The Prelude*, Bks. 2 and 3.

²⁴ Lines Composed above Tintern Abbey.

The actual "building," the mental state, resulting from these highly complex processes has already been put outside realistic categories and used for the purposes of contrast. Nevertheless, a consideration of these states leads directly to a study of Wordsworth's realism in method. These psychological pictures, if they may be called so, are first of all emotional; all the poet's ideas are steeped in feeling at once rapturous and contemplative; ecstatic, yet "wide-spreading, steady, calm."²⁵ In the method of describing these conditions of mind, however, lies the point of interest here. Any emotional state must as yet be suggested rather than scientifically analyzed; but whatever science may do, art will probably always confine itself somewhat strictly to the picture method. When the word analysis is applied, for example, to a realistic novelist's treatment of a bit of life, it refers to the minuteness with which the author notes and represents the elements of the experience, their interaction, the changes in intensity and duration, and the outward manifestations of all these. In other words, such analysis is a process of observing, recording, and representing. Psychological fiction is full of this kind of analysis, though it is sometimes cramped by the demands of the work as a story. Wordsworth, in the mental history recorded in *The Prelude* and *The Excursion*, labors under little such restriction, and he repeatedly traces the growth and change of mental states—analyzes them. His method of doing so is detailed and presentative, picturing; though usually employing terms of feeling and less detailed in manner, possibly, it is as searching and investigative of causes and relations as the method of any psychological realist. Perhaps the best instance of a prolonged exercise of this analytical power is the account of his mental transformations during the early years of the French revolution.²⁶ How patiently and unsparingly he seeks for all the movements of mind, their causes and their results!

From all the foregoing it should be evident that this investigative accurately recording mode of work, found with its fullest best results in his reflective poetry, really affects everything Wordsworth wrote; and that his

method, in the large sense, consists just in this.

On turning to a consideration of style in the narrower sense, and of structure, one becomes aware of several ways in which Wordsworth's practice seems to be that of recent realism. The first that suggests itself is the poet's declaration that he means to use the real language of men. His purpose in this has already been explained. All that need be done here is to remark that in several prefatory notes, for example, on *Simon Lee* and on *Resolution and Independence*, he states that he has transcribed the language of the speaker. The simplicity of his style in such poems also as *Her Eyes Are Wild* is due in part no doubt to the desire to reproduce actual speech; but in general it may be said that Wordsworth makes little claim to copy precisely, as the realist does, the language of the person or the class portrayed. The source of the peculiar and labored simplicity in the style of many of his narratives has been correctly indicated by M. Legouis in his study of Wordsworth.²⁷ It is due, he says, to the opinion the poet held of truth and beauty of manner as found in the ballad poetry of Percy's *Reliques*. The tone of Wordsworth's ballad narratives is in almost every case distinctly lower than that of similar narratives told in blank verse. The failure of *Peter Bell* is due chiefly to its metre and form, even though the subject is not one altogether fitted to Wordsworth. The material being obviously capable of better effects, he would unquestionably have produced more of these, had he chosen some other form. In the setting, however, are suggestions of a gleeman's tale, and in manner the poem suggests some of the *Ingoldsby Legends*. This serio-comic air degrades the mysterious influences that startle Peter—"Spirits of the Mind," Wordsworth wishes them to be—into tricks of overheated fancy. The reader feels no sense of mystery, and is inclined to regard what the personage feels as a hoax. Wordsworth's narratives are nearly all dramas of the soul, having little outward action, and he could scarcely have chosen a less suitable metre for psychological studies than the ballad metre. Yet, though given this form, *Peter Bell*, *The Thorn*, and others, lack many of the essential traits of a good ballad.

²⁵ *The Prelude*, Bk. 4.

²⁶ *The Prelude*, Bk. 9 ff.

²⁷ Legouis, *La Jeunesse de Wordsworth*, Paris, 1896.

Their style, instead of being distinguished by swift easy flow, dramatic directness, and brief pregnant expression, is diffuse, heavily charged with details, and of an almost puerile simplicity. Though the author's aim in such poems may have been to present truth and fact, their effect cannot honestly be called realistic, or even true. Realism, in the choice of details, there certainly is in all these poems, as when we learn that the Thorn is

"Not five yards from the mountain path,
And to the left three yards beyond
You see a little muddy pond
Of water."

Or again when it is related (first edition) that Goody Blake dwelt in Dorsetshire

"And in that country coals are dear,
For they come far by wind and tide."

Trifling, or unnecessary details, are thus used by Wordsworth for the same reason as they appear in the work of systematic realists; namely, to give veracity and life-likeness; but their presence is due also, and more, to a lack of humor, and even to a lack of taste. They disappear from his work whenever he is swayed by powerful feeling. His eye, then, is still sufficiently observant, and his mind discriminates, as it never does otherwise, between triviality and vigorous poetical truth. The evidence furnished, not only by the poems but by the notes, of his belief in the value of even the slightest information concerning his work, is at times critically ludicrous; yet it has worth, too, as indicating once more the self-analytical character of Wordsworth's mind.

Again, in looseness of structure, disregard for plot and story-interest, and in lack of formal, occasionally even logical, coherence, Wordsworth once more seems to show traits of realism. But it must not be forgotten that he was never theoretically a realist in the modern sense. As to these particular points, they are not the result of the realist's desire to reproduce the confusion of crude actuality. They are due more to carelessness, and to a thoughtful widely-comprehensive rather than a polishing habit of mind. Some of the notes testify to the attempt to reach unity, and most of the short poems have in general both unity and coherence.

Nothing is more evident, indeed, than that it is most easy to exaggerate the realistic tenden-

cies and effects in Wordsworth's work, especially if the critic undertakes to regard these as consciously and intentionally realistic. Many are due, undoubtedly, to his express belief in the value of the actual concrete fact; others arise from personal peculiarities. To pronounce absolute judgment on individual cases thus becomes difficult if not impossible; and it has been the chief object of this paper to show that while in sub-structure and in method Wordsworth's work may be regarded as truly realistic and analytical, what he builds on this realistic foundation is as clearly personal and idealistic. Aside from his method, we estimate his realism rather by his defects than by his excellences.

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THE 'EVIL SPIRIT' IN GOETHE'S FAUST I.

THE opinion has been ably defended in these columns that the 'Böse Geist' in the cathedral scene represents the voice of Gretchen's conscience, and in support of this view Prof. Wilson quotes Gretchen's exclamation: *Ach wär ich der Gedanken los*, etc. It is always best, and really the only safe way, to rely on the poet's own language. Hence we need go no farther, and accept the passage as conclusive. What the *Böse Geist* says is Gretchen's own thought.

The question may, however, be raised: was it the poet's intention to represent only her conscience? It would seem that the *Böse Geist* is an impersonation in the same sense that the *Erdegeist* is. We must, therefore, attribute to him a certain character. As the equivalent of Gretchen's conscience the conception would be merely allegorical. But Goethe shuns allegories as frigid,—with him everything becomes concrete, plastic, tangible. He is anything but a mystic,—his artistic sense, and also his scientific way of thinking, preserved him from this tendency. Of sentimental vamping there is no trace in him, even the powerfully emotional features in his works start from, and rest on, a realistic basis. Hence no poet may be taken more completely *au pied de la lettre*, provided only it is done with due respect for the poetic form and intention.

I believe it is the more general view that the

Evil Spirit personifies Gretchen's conscience, and it is, in a sense, a correct view. But Gretchen's thoughts are not merely dictated by the sense of her own failings—this would be conscience; they reflect also the religious views that her education had inculcated in her. The dark side of these views is embodied in the Evil Spirit, and the latter is so far a poetic production in the same sense, though not in the same degree, as Mephistopheles. He is the 'tormentor' believed in by the church, therefore a reality for Gretchen. It may be argued that the unhappy girl does not recognise him as such, and that her exclamation *Ach wär ich der Gedanken los* disposes of the theory of an outside agency personified in the form of the Evil Spirit. It seems to me, however, that, inasmuch as the Spirit only expresses the thoughts of Gretchen, and does so as a distinct person, it must have been the purpose of the poet to represent him, if not as the original cause of these thoughts, at least as the present instigator or suggester of the same. It is through him that these thoughts assume such a religious coloring as we find in these significant lines:

Grimm fasst dich!
Die Posaune tönt!
Die Gräber beben!
Und dein Herz,
Aus Aschenruh
Zu Flammenqualen
Wieder aufgeschaffen,
Bebt auf!

The voice of conscience conjures up the wrong the person has done, presents it in its most terrible aspects, and leads to remorse. It is clearly expressed in the opening lines 3776-3793. But here we see something that is quite different, quite distinct from the reproaches of conscience, a threat of terrible meaning which has nothing to do with remorse.

If Goethe intended the Evil Spirit in this scene *only* as the voice of conscience, it would seem he committed an artistic mistake. The voice of conscience is loudest in privacy. How much more impressive would the self-accusations of Gretchen have sounded in her humble room, in the privacy of her bed-chamber? But the poet takes us to the Cathedral. The organ peals forth its majestic tones, the solemn and terrible *Dies iræ* resounds through the echo-

ing vault, the altar, with its priest and acolytes, is before her, neighbors right and left, a multitude of things and persons that perplex and bewilder, while they fill the humble soul with awe and perhaps with terror.

This is the situation. It is not one favorable to hear the 'still small voice,' but one eminently proper to call up before the mind the visions of heaven and hell, of the glory and of the torment in the world to come.

The thoughts that now overcome Gretchen are exactly such as the surroundings could not help suggesting to a simple mind like hers. Without understanding the language, she feels the effect of that terrible:

Dies iræ, dies illa
Solvat sæclum in favilla.

Now the organ strikes in and the Evil Spirit tells her of the fiery torments which await her on the day of judgment. The organ takes away her breath (l. 3810), the chant melts her heart in its lowest depths, and now rings forth:

Judex ergo cum sedebit,
Quidquid latet adparebit,
Nil inultum remanebit.

Gretchen's anguish increases, but the Tormentor does not cease his cruel work, and the chant breaks in:

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

Once more the evil spirit raises his voice:

Ihr Antlitz wenden
Verklärte von dir ab,
Die Hände dir zu reichen
Schauert's den Reinen,
Weh!

And the chorus for the last time:

Quid sum miser tunc dicturus?

Is it possible to believe that the poet introduced all these effects for no other purpose than to impersonate Gretchen's conscience?

The scene would be impressive without the Evil Spirit; it becomes dramatic by his presence.

In Gretchen's belief the Evil spirit is a reality, though we are not, perhaps, expected to think that she knows he is near her. Her belief is the typical one of the middle ages. In that belief a human transgression is a *sin*, and a sin has a theological significance: it was inspired, and will finally be punished, by the 'Temptor,' who will then be the 'Tormentor.'

Bet'st du für deiner Mutter Seele, die
Durch dich zur langen, langen Pein hinüberschlief?
Auf deiner Schwelle wessen Blut? etc.

Gretchen is praying for her mother, but her mother had died without a final confession, consequently in sin. What a fearful idea for the poor girl, suggested and fostered by the Church, and quite distinct from the bitterness of remorse. There is only one way to escape the dire consequences of sin: the absolution of sins granted by the Church. If this absolution has not been obtained, the guilty one becomes forever the victim of the 'Evil one,' subject to never-ending torture of the most appalling kind. If we put ourselves into the mental attitude of Gretchen, what do we see? The prospect of an everlasting punishment in the torments of hell for her mother. For this is the great sin of Gretchen: to have caused her mother to die without the absolution of the church. By her belief she cannot doubt what the evil spirit tells her. Her mother "slept into" (*hinüberschlief*) the long, eternal torment. The other sin is her brother's death caused by her culpable love for Faust. He too died without absolution. These thoughts weigh upon her, and in so far are in her conscience, but they come originally to her from without, from the associations and teachings of the church, from the awful chant which she hears, and which awakens in her mind the lessons taught her when she, an innocent girl, prattled her prayers, *Gebete lallte*, and only carelessly listened to the awful doctrine.

Und ihr Verbrechen war ein guter Wahn says Faust, and so say we who no longer share the beliefs of the medieval church. But Gretchen, as the consequences of her delusion come home to her with awful distinctness, cannot say so. The more she feels the significance of what she has done, the more intensely appear before her inner eye the terrible menaces of the church. All this the poet impersonates in the 'Evil Spirit,' exactly as he impersonated in Mephistopheles all that is negative, sceptical, indifferent, and flippant in human nature. Our pity for Gretchen grows infinite when we ponder over the incredible misery which must invade her soul, precisely because she is an unsophisticated, artless, and utterly unsceptical believer in the infallibility of the doctrines of the church.

In her belief it is the Devil that threatens and torments her in that scene so heart-rending in its bottomless pathos.

There is a curious parallelism between the "Evil Spirit" of this scene and the "furies" of the Greeks. These furies also may be said to represent the conscience of the tormented person, but they are nevertheless poetic creations, and they are a representation not only of the conscience, but of the entirety of the *belief* of their victim. Therein lies the great difference between a mere abstraction and a concrete form for that abstraction, the visible realization of a conception. Schiller felt this when he advised Goethe to make the furies appear bodily on the stage, in the third act of his *Iphigenie auf Tauris*. I have shown in the Introduction to my edition of this drama that Goethe could not do so, because the entire conception of this work rested upon the poet's absolute disregard for the Greek idea of redemption and expiation, though, at the same time, he makes the most skilful use of the ancient beliefs as *motifs* for his characters. But in the case of Faust the immensity of his fault, which consists in his frivolous treatment of Gretchen, largely appears in the latter's child-like faith in the teachings of her religion. This faith makes her resist the proffered help in the last act. She dies because she feels that there can be no forgiveness for her in any other way, and we are made to feel that she is saved, in the sense of her own belief, because she had the strength to resist this last temptation. But even this resistance is due to an outward cause, the fear of the 'evil one,' as lines 4455-4459 show. Goethe evidently felt that he needed to give an outward form to the imaginary 'fiend' or 'tormentor,' at least in one scene. He chose that most impressive one in the Cathedral. Here, where all the surroundings call up early associations, the tremendous weight of the doctrine of a personal devil who will torment the evil-doer forever and ever falls upon her and crushes her. We may not *see* the evil one, and, probably, a visible impersonation would not add anything to the unparalleled impressiveness of the scene, but, at all events, we *hear* what is whispered into Gretchen's ear: hence there is a distinct outside action which must proceed from a person, and this person is the creation of

religious faith, the 'fiend,' the 'evil one' in whose existence Gretchen believes as firmly as she does in the existence of God.

The scene in the Cathedral stands in the closest relation to the scene in the dungeon. Gretchen, the beloved of Faust, whom she still loves with every fibre of her heart, resists resolutely the offer of freedom and of whatever happiness a life with the beloved man might yet have in store for her. It is true she is crazed, and her instinctive horror of Mephistopheles drives her into a frenzy, but all this is the result of the despairing thoughts that possess her mind. She has learned—her confessor must have told her so—that she cannot gain any hope of forgiveness in the world to come, unless she offers her own life in expiation. Who does not feel the misery of this stricken soul as she writhes in her anguish! But she must resist—she must give up freedom, life, every trace of earthly happiness! We feel that she must, precisely because her faith is implicit, artless, absolute. I believe it is only necessary to consider this, in order to recognize the poetic appropriateness of the *Böse Geist* in the Cathedral scene. It does not follow, and I feel compelled to state this here to escape misinterpretation, that Gretchen is not moved and tormented also in other ways. The poem tells this plainly and powerfully.

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FRENCH LITERATURE.

- A. *Six Jolis Contes*, avec préface et notes par ALPHONSE N. VAN DAELL. Boston: Publié par *L'Echo de la Semaine*. 8vo, pp. 56.
- B. *French Reading for Beginners*, with notes and vocabulary by OSCAR KUHN. New York: Henry Holt and Company, 1899. 12mo, pp. 310.
- C. *Contes fantastiques* by ERCKMANN-CHATRIAN, edited with brief notes and vocabulary by EDWARD S. JOYNES. New York: Henry Holt and Company, 1899. 8vo, pp. xii+172.
- D. *Episodes from "Sans Famille"* by HECTOR MALOT, edited with notes and vocabulary by

I. H. B. SPIERS. Boston: D. C. Heath and Co., 1899. 12mo, pp. 167.

E. *Molière's "Les Précieuses Ridicules,"* edited with introduction and notes by WALTER DALLAM TOY. Boston: D. C. Heath and Co., 1899. 12mo, pp. xv+62.

F. "*Scènes de la Révolution française*" from the "*Histoire des Girondins*" by ALPHONSE DE LAMARTINE, selected and edited with notes by O. B. SUPER. Boston: D. C. Heath and Co., 1900. 12mo, pp. vi+157.

A. IT is with a distinct sense of bereavement, with a deep feeling of sorrow, that this collection of stories is reviewed. In his preface, the editor states that he purposes to "continue the publication of volumes of the same size." With what pleasure, with what confidence would texts prepared by this able teacher and editor have been welcomed!

The following paragraph is from the preface:

"No grammatical explanations seemed needed which a competent teacher could not readily give, and therefore it would have been a waste of space to offer them in the notes."

This view of the uselessness of grammatical annotation would be correct, if such annotation were an end in itself and not a means to the better appreciation of the text. Grammatical explanations are given, not with the idea of teaching a rule for the sake of teaching a rule, but with the object of explaining the construction of a phrase or sentence, so that the meaning of that and future similar phrases and sentences may be more accurately grasped. In other words, a student knows his grammar, not when he can repeat all the rules by heart, but when he can apply them with precision. For the pupil to wait until the teacher gives the needed grammatical explanation, means that he must prepare his lessons privately without an accurate knowledge of the various constructions he meets. And, further, every teacher knows how likely is a student to remember a grammatical explanation given orally by the instructor to the whole class. This discussion, however, need not proceed further now. The question, of course, remains of how full this grammatical annotation should be. It would seem that it all depends on the class of students

for whom the text is prepared, and upon the acquaintance these have with the language.

The following corrections would be desirable if a new edition of this text be required, as most probably will be the case. 20: for *toute entière* read *tout entière*. 24: insert comma between *assis* and *debout*. 35: the expressions *comme un fondeur de cloches* and *être la mer à boire* might be explained. 36: the reference in the last two lines of this page had better be explained.

As for the notes, it does not seem necessary to number them for each page, unless the corresponding numbers appear in the text. 52: insert "*polisson* or" before "street-boy," so as to indicate fully the composition of *polissonner*. 53: explain what is understood in *à la prussienne*. The end of the note on *si* is somewhat confused. Notice that *té* is explained further on (p. 54). *pardi* might be followed by "=*French pardieu*." 55: correct the note on *canne-pliant*: "a cane that is used as a folding chair;" there has been here some confusion with the term *un siège pliant* or, simply, *un pliant*. It might be useful to explain the composition of *étrenner*.

B. The editor of *French Reading for Beginners* has shown remarkable ability in the grading of his prose selections, which very gradually, and consistently, increase in difficulty, from the first simple anecdotes to the final story by Erckmann-Chatrian. As the editor writes in his preface, these selections are "unhackneyed," the only old acquaintances being Daudet's *La dernière classe* and *Le siège de Berlin*.

This is perhaps all that can be said in commendation of this reader. The few poetical selections do scant justice to French poetry. They represent by no means the best poetry that could be read with beginners, even with very young beginners. The notes seem to have been prepared without much system, and quite regardless of the fact that a vocabulary follows, many common words and expressions being translated identically in both these parts of the reader. It would seem that the editor had endeavored, by his notes, to spare the student every possible difficulty, or anxiety as to the meaning of any expression, and then, not deeming this annotation sufficient, had added

a vocabulary in which most of these explanations are repeated. There may possibly be found in our American institutions some pupils who would need such assistance.

The following changes should be made in the text. 20: 2, for *mauvais* read *mauvaise*. 23: 29, for *rdcit* read *rcit*. 24: 9, for *le* read *la*. 25: 29, for *échangèrent* read *échangèrent*. 26: 15, for *ça* read *çà*. 31: 8, for *puis qu'* read *puisqu'*. 46: 8, insert dash at beginning of line, also for 51: 25. 55: 19, *fond-rières* should be divided *fon-drières*. 60: 27, explain the expression *mettre cinq pieds de terre entre eux*. 63: 23, for *côtés* read *côtés*. 70: 9, insert hyphen between *eux* and *mêmes*, also between *là* and *dessus* (71: 10). 72: 22, for *étouffés*, read *étouffés*. 72: 29, for *était* read *était*. 73: 18, insert dash at beginning of line, 73: 30, for *soulevè* read *soulevé*. 74: 24, for *étais* read *étais*. 74: 25, for *opérais* read *opérais*. 75: 27, for *un* read *une*. 80: 5, for *la* read *là*. 83: 14, for *grandmère* read *grand'mère*. 90: 26, insert hyphen between *demande* and *l-il*. 100: 11, delete hyphen in *très-en*. 103: 17, for *rappeur* read *appeler*. 103: 18, correct *direct out*. 104 (note), for *cléf* read *clé*. 107: 20, omit hyphen between *très* and *grand*, as is generally done in this reader, or explain this older spelling. 109: 29, same remark for *très-fier*. 113: 10, the hyphen is not desirable at the end of the line between *jusqu'* and *alors*, for such separation is avoided; it had better be *jus-qu'alors*. 114: 5, for *descend-ant* read *descendant*. 114: 21, for *qui* read *qu'*. 124: 14, for *pèlerinage* read *pèlerinage*. 131: 2, for *inquiètes* read *inquiètes*. 132: 10, for *établissaient* read *établissaient*. 132: 23, for *helas* read *hélas*. 137: 4, for *eveilla* read *éveilla*. 147: 24, insert dash at beginning of line. 152: 16, for *très-sombre* see remark on 107: 20. 159: 28, see remark on 107: 20, also for 174: 18 and 26. 176: 1, for *vo vous-* read *vous vo-*. 176: 12, for *déjà* read *déjà*. These frequent errors of accent should be noted. An editor should not make those very mistakes that teachers have to correct so often and so carefully in the exercises of American students.

As illustrations of useless and actually harmful annotation, especially in a text accompanied by a vocabulary, may be mentioned the following, the remarks in parenthesis being by the

reviewer. 199: *ayant soif*, being thirsty; *lurent*, pret. of *lire* (see vocabulary under *lurent*!); *je voudrais bien savoir*, I should like very much to know; *il y a*, there is (see vocabulary under *avoir* and *il y* is not given at all in vocabulary!); *là-dessous*, under there (see voc. under *dessous* and *là*!); *se mit*, began (see voc. under *mettre*!); *aux environs*, in the neighborhood. 200: *se met en route*, starts out (see voc. under *mettre*!); *chansons*, nonsense (see voc. under *chansons*!); *en invoquant*, by invoking; *ce que*, what, literally=that which (see voc. under *ce*!); *te voilà*, here you are (see voc. under *voilà*, where *te voilà* is translated "there you are"!); *bien*, good; 201: *grille*, iron railing (translated "iron gate" in vocabulary!); *n'... que*, only (see voc. under *que*, *ne* not being given at all!); *d'après*, according to (see voc. under *après*!); *je te chasserai*, I will discharge you ("hunt, drive away, dismiss" being given in voc. under *chasser*!); *se raréfiaient*, grew rarer (translated "become rarified" in vocabulary!); *avançaient toujours*, kept on advancing; *en chœur*, in a chorus (translated "in chorus" in vocabulary!). Twelve such notes are found on page 202, and so on up to page 237. 208: for *ça* read *çà*. 220: for "revieille" read "reveille." 221: *à grande eau* does not mean "with fresh water." 222: no explanation follows *grand'pêur*. 230: "I don't care for anything else" is not a good translation of *tout le reste ne me regarde pas*; and "stop a moment" is a poor rendering of *tenez*. 235: *que* is not equivalent to *lorsque*, but is used to avoid its repetition.

The vocabulary is itself rather carelessly prepared. Two general mistakes should be mentioned. First, the feminine of the adjectives should be indicated by placing a hyphen, in the masculine form, before that part of the ending which changes; for example, *heureux-x*, -se, not *heureux-se*. Otherwise the student may be confused by such forms as the following, taken from the vocabulary: *abondant-e*, *blanc-che*, *public-que*, *grec-que*, *heureux-se*, *sérieux-use*, *doux*, *douce*, *persécuteur-trice*, *rêveur-use*, *receveur-euse*. Consistency should surely be found in a vocabulary. Secondly, most past participles are given as adjectives in the vocabulary. That a past participle is used as an adjective, does not make it one. But this

mistake is not consistently followed. *Assiégé* and a few other forms are called participles, but the following are given as adjectives: *cloué*, *coiffé*, *compté*, *confondu*, *défendu*, *défoncé*, *dégrossi*, *démantelé*, etc., etc. The same remark applies to some present participles, which are erroneously given as adjectives.

The following changes should be made in the vocabulary. *s'acheminer*: dele "towards." *agir*: insert *de* after *s'*—. *aïeul*: for *aïeux* read *aïeux*. *Allemand*: dele "a." *Anglais*: dele "an." For *appréhension* read *appréhension*. *appuyer*: dele "on" after "rely." *armorié*: "on" had better be omitted. Why translate *les assiégés*? *au delà*, *au-dessous*, *au-dessus*, *au-devant* and *autour* are not prepositions unless followed by *de*. *autant*: dele second "as." For *blessé* read *blessé*. For *bleuté* read *bleuté*. For *ça* read *çà*, and insert "*ça*, contraction for *cela*." *complet*: for -*ête* read -*ête*. *compte*: insert *de* after *tenir*— and *se rendre*—. For *concierge* read *concierge*. *connaissance*: insert *de* after *avoir*—. *côté*: insert *de* after *du*—. *coucher*: insert "at" after "take aim." Insert *de* after *se débarrasser*. *défaire*: insert *de* after *se*—. *dégager*: insert *de* after *se*— if "come from" be given as a possible rendering. For *déjà* read *déjà*. For *démenti* read *démenti*. *demi*: why give *à demi mort* and *à demi pâmé* when *à demi* is translated? and for *pâmé* read *pâmé*, also insert hyphen before *heure*. Insert *de* after *se départir*. For *désagréable* read *désagréable*. *détour*: the mention of "stream" is confusing; insert "of a," or "in a." For *dévouement* read *dévouement*. For *dévouer* read *dévouer*. *diriger*: dele "towards" and "to." *drapeau*: what sort of "band" is meant? *écarter*: insert *de* after *s'*—. *égard*: insert *de* after *à l'*—. For *égoïsme* read *égoïsme*. For *égoïste* read *égoïste*. *elle*: insert hyphen before *même*. *s'empresse*: dele "to." *enfance* means "childhood" rather than "infancy," which may be rendered by *première enfance*. *envie*: insert *de* after *avoir*—, and *à* after *porter*—. *essuyer*: place "one's face, hands" in parenthesis. For *éteindre* read *éteindre*. *étonner*: dele "at." *étude*: insert *de* after *faire*—. For *exténué* read *exténué*. *façon*: insert *de* after *à la*—. *fauve*: does *bête fauve* mean "deer" when in the singular? *fite*: insert *de* after *se*

faire une—. *fondre*: insert "into" before "tears." *funèbre* is not explained, but doubtless *funereal* should be its rendering as this latter is not a French word. *garder*: insert *de* after *se*—, and "from" after second "keep." *gens*: "people" should not be in italics. *grâce*: insert *à* or *de* after *faire*—, and read *de* for *des* in *action des*—s. *grand-mère* and *grand-messe*: dele either the hyphen or the apostrophe. *grimace*: insert *la, une* or *des* after *faire*. For *hélas* read *hélas*. For *héroïque* read *héroïque*. For *inestimable* read *inestimable*. For *inévitabile* read *inévitabile*. Insert *t* in *installer*. *instar*: insert *de* after *à l'*—. *intérieur* is a noun as well as an adjective. Insert *e* in *interpeller*. For *irréprochable* read *irréprochable*. *joue*: insert "at" after "take aim." *jour*: insert the expression *de jour en jour* found under *de*. *jusque*: "even" is not a good translation of *jusqu'à ce que*. *là*: insert hyphen before *dessous* and *dessus*. Insert *de* after *le long*. *marcher*: insert *marche* instead of dash after *ça*. Insert *n* in *matin*. For *mèche* read *mèche*. For *menage* read *ménage*. *mettre*: insert *à* after *se*—. Insert *v* in *observation*. For *ouïe* read *ouïe*. Insert the word *pâmé* translated under *demi*. *paysan* is a noun, not an adjective. For *pêcheur* ("sinner") read *pêcheur*. *politique*: why insert *la*. *prêchi-prêcha* had better read *prêchi, prêcha*. *prodigalité* is not translated. Insert *s* after *quatre-vingt*. *quoi*: "something" is not the best rendering of *de quoi*. For *recueilli* read *recueilli*. For *rèhabilitation* read *réhabilitation*. Insert the word *rempailler*. For *rampart* read *rempart*. For *reparti* read *réparti*. *repartir*: "answer, say in reply" is *répartir*; "set out again" is a correct rendering of *repartir*. *semblant*: insert *de* after *faire*—. Insert *t* in *serviteur*. In what connection does *tabatière* mean "skylight, flat roof?" *tirer*: insert *de* after *se*—. Insert *m*. after *travers*. Insert (4) after *tressaillir*. *usage*: insert *de* after *à l'*—. *volée* is not best translated by "shower."

The irregular verbs in the vocabulary are referred by number to a list of irregular verbs printed at the end of this text.

It is a pity that the editor should have allowed this reader to appear in its present shape. He has not done himself justice, as those must acknowledge who examine carefully his most

recent text, and are acquainted with his previous work.

C. The *Contes fantastiques* of Erckmann-Chatrian present most fascinating reading, and are a welcome addition to the texts already in existence. This particular edition contains several errors that might have been avoided. The notes are placed at the foot of the pages, an advantage in sight-reading, but a disadvantage in regular class-room work, since most instructors will acknowledge that expressions explained in notes are generally soon forgotten by students, and that a learner's memory will not be benefited by having the notes before his eyes. This disadvantage would be felt especially in texts prepared for beginners. It is also a pity that the editor should have omitted passages without stating where these omissions are made.

The Introduction gives a very good idea of the lives and partnership of the two authors. The following changes should be made in the text and in the notes. 4 (note on *florin*): the expression "are best left untranslated" is ambiguous. 6: why translate *hétéroclites* when this word is given in the vocabulary? *à force d'être vrai* need not be explained. 8: the Dutch *van* does not generally denote noble descent. 12: *à double tour* refers to the action of turning the key twice, and therefore "locked and bolted" is not the best rendering. *remis en verve* need not be translated. 15: note the spelling "calaboose" in first note, but "calaboose" under *violon* in the vocabulary, the former being the correct term. *Garnies de hottes* need not be translated; rather give *hotte* in vocabulary. 16: why state that *résolument* is used ironically? 25: *fond* had better be given in vocabulary as meaning "background." 27: *a pu me voir* need not be translated. 38: *je l'ai fait viser* need not be translated, but give *viser* in vocabulary. 39: the rendering "it is the best we can do" is ambiguous; "thing" might be inserted after "best." 42: 9. read 3 for 4. 43: why translate *sur la table*? 45: *à l'œil exercé* need not be translated, and so with the following notes: *que je dus faire, au secours! à l'assassin, assujettir, finirent par s'éteindre, qu'on s'imagine, râpés, s'il nous faut, en conséquence, se gardèrent bien de parler, bon enfant, ne se serait guère douté,*

devait . . *m'en vouloir*, *mis à la chaîne*, etc., etc. Most of these notes are translations of words or phrases which should be worked out by the student with the aid only of the vocabulary. These further changes suggest themselves. 49: 2, for *he* read *hé*. 55: does *le troisième* mean strictly "the third floor?" 73: 17, *prêtant l'oreille* might be explained. 74: to translate *coquelicot* by "crimson" gives a wrong idea of the meaning of this word. 78: 5, *par trois fois* might be explained. 85: *la grande rue* had better be explained. 87: 14, explain the exact rendering of *quinze jours*. 95: 4, for *alliers* read *halliers* or *allées*; if the former, then insert the corresponding rendering in the vocabulary. 103: 26, explain *je ne me suis pas encore senti de rien*. 108: 12, explain *un beau matin*. 109: 14, for *laperau* read *lapereau*. 122: 3, explain *sur ce*. 130: 6, insert hyphen between *dis* and *je*. 131: 22, for *descendimes* read *descendimes*. 133: 26, explain *écriture très-courante*. In the note, "indicate" had better be "suggest."

The vocabulary is not faultless. The parts of speech are not indicated; only the genders of the nouns are given. *accomplir*: delete second *accomplir*. *accroire*: it might be stated that this verb is used only in the infinitive and always in connection with *faire*. *accroupir* (s): the reflexive pronoun had better precede the verb in this and all similar cases. The sequence of words should be maintained, and therefore *de*, for example, should follow immediately *il s'agit* under *s'agir*, as otherwise confusion might arise. Compare *arrière* (en), *autour* (de) and *auprès* . . (de). For *affût* read *affût*. *aigle*: is the feminine used only in the sense of "(female) eagle" in this text? Insert *de* after *apercevoir*. *après*: insert hyphen before *midi*. Does *avant* mean "in front of?" *avenir*: why insert "the?" For *cors* read *cor*. For *débarrasser* read *débarrasser*. For *decrépît* read *décrépît*. *diable*: insert comma after "devil." *douter*: insert *de* after *se*. Insert *i* in *effroi*. *empêcher*: insert *de* after *s'*. *en*: why a dash before "it?" For *événement* read *événement*. *faire*: insert "say" as one of the meanings; the reference under *fit* is not sufficient. For *fiancailles* read *fiançailles*. For *fumée* read *fumée*. For *geolier* read *géolier*. For *grédin* read *gredin*. *intéresser*: delete

apostrophe. For *lumière* read *lumière*. *mettre*: insert *à* after *se*. *mieux*: "do rather" is not clear. For *noeud* read *nœud*. *nouvelle*: "novel" had better be qualified by "short." *où*: use of dash is not clear. *petit*: insert *—e* before *-fille*. Insert *quinze* to explain expression *quinze jours*. *recherche*: insert *de* after *à la*. *remonter*: use of dash is not clear. *résoudre*: insert *à* after *se*. *rumeur*: for "tumult" read "tumult." For *secrétaire* read *secrétaire*. Insert *de* after (se) *souvenir* and *tâcher*. *tenir*: insert *à* after *s'en*. *tirer*: insert *de* after *se*. *vapeur* is masculine when it means "steam-boat." *violon*: for "caboose" read "calaboose."

This text would seem to be a labor of love on the part of its editor. One can imagine its being prepared at odd moments, for the sake of recreation, and because of the intrinsic worth of these tales. This is not necessarily adverse criticism. Enthusiasm is as essential as scholarship in the preparation of texts, as in every other endeavor. The very best results will, however, come only from the union of these two qualities. The present editor is enthusiastic, perhaps it would be better to say that he is in love with the text he is preparing, the tales themselves form fascinating reading, and these are sufficient reasons for introducing this edition in our schools, even in our colleges.

D. This is an excellent edition of *Sans Famille*, a story that always proves attractive to its readers. The preface contains a short notice of Malot, which might be somewhat fuller, though, after all, the introduction is perhaps the least important part of a text prepared distinctly for beginners. The actual mistakes in the text are not numerous. 5: 15, for *revolter* read *révolter*. 9: 16, *aussi tôt* is usually spelled *aussitôt*, though, in this case the separated form would seem preferable. 21: 17, *à la fin* might be explained. 36: 24, insert hyphen between *dit* and *il*. 50: 32, for *ladite* read *la-dite*. 57: 24, attention might be called to the form *restes-y*. 93: 9, *je me doutais . . que* might be explained, since the vocabulary has only the form *se douter de*.

The notes are carefully prepared. 121: *qu'est-ce que c'est que* is not necessarily "strongly" emphatic. 122: the expression "elegant uses" of the subjunctives, though

common, is not quite accurate, and really does not mean much of anything. "Now" need not be introduced into the literal translation of *je n'avais plus qu'à*. The note on *en* is confusing. 123: *autres* is frequently used after *nous* and *vous*, but *eux autres* is not employed to mean "they with a stress on the word." 125: it is not best to translate *il fait*, when referring to weather, etc., by "the weather is." The literal translation of *il ne faisait pas du vent* should be "it was not making any wind," rather than "the weather was: not a breath of wind." How awkwardly would it sound, and actually how inaccurate would it be, to translate literally *il faisait nuit* (100: 32) by "the weather was: night," and, however, this is the literal rendering the editor would evidently have the student give, judging from his note on p. 127. 126: is "glimmerings of dawn" the most accurate translation of *éclaircies*? 127: "honest" need not be introduced in the literal translation of *couleur de notre argent*, since there exists in English an expression similar to this French phrase.

In the vocabulary it would be better to print, for example, *heureux, -se* as follows: *heureux, -se*, and so with all similar adjectives. The meaning of *avoir affaire à* might be given. *archet*: place "fiddle-" in parenthesis. *cambrer*: "the head" might advantageously be substituted for "the shoulders," and is this verb not used reflexively in the text? *ce*: is *ce que* not found in the text? A *centime* is not the "tenth part of a *sou* or *cent*, therefore=2 mils (*sic!*);" a *sou* or *cent* is worth only five *centimes*; the term *gros sou* is however frequently applied to a ten-centime piece. *découpage* and *découpure* could mean "carving" in some cases. Such rendering, though doubtless correct for this particular text, shows the disadvantage of a special vocabulary. In this case, "carving" is only a special meaning, is not the most common translation, of these French words. This observation is in no wise a slur on the care with which this particular vocabulary has been prepared, but it does suggest wherein lies the danger of special vocabularies, now such common features of modern language texts. See, for example, *français*, rendered "French language." *gendarme*: the rendering "(armed) policeman" conveys a

wrong idea, except so far as the etymology of *gendarme* is concerned. *ladite* had better be *la-dite*, and *ledit, le-dit*. *matamore*: since the etymology of this word is given, it might be well to state that this term comes originally from the Spanish. *même*: insert *de* after *il en est de*—. Is *plein* ever best translated "mid" when not preceded by *en*? (*se*) *prélasser*: "to strut" would seem a better rendering than "to ride grandly." *printemps*: why the capital letter in "Spring?" *propre*: a distinction should be made in the renderings "clean, proper, own." For *reflexion* read *réflexion*. *rétif*: "rebellious" is not the best translation. Insert (*se*) before *taire*. "Cooling draught" is not the best rendering for *tisane*.

The editor of *Sans famille* has done his work well, but a criticism of this text should not end without giving the publishers their due. The texts published under the title "Heath's Modern Language Series" are attractive in every way. Students will find the size of these texts very convenient; the printing is excellent, and the proof-reading is done with great care.

E. Its clear typography is a distinctive feature of this edition of *Les Précieuses Ridicules*, another text in "Heath's Modern Language Series." In the present case, this quality is doubtless rendered the more prominent by contrast with other editions of the French classics, marvels of scholarship in introductions and notes, but so closely printed that the eyes of both teacher and student must suffer. In Heath's edition, the print is clear and of good size, and the spacing is generous.

The editor's share of the work is well in keeping with the publishers'. The Introduction is interestingly written, though it is not even. The second part, on *La Société Précieuse*, is better than the part that deals with Molière himself, for the style of the latter tends to be heavy. On p. vii, the statement "nor can French literature in general produce any name more distinguished than his" forms a weak ending to this part. What is meant, in this particular connection, by French literature "in general?" At the bottom of p. vii, it is not evident whether it is "strange" that a "tendency toward measure, smoothness and refinement is natural to the French," or whether it is "strange" that such a tendency should be

accompanied by "the frank vivacity of *l'esprit gaulois*."

1: 27, *qu'on ne laisserait pas de faire sans moi* might be explained. 5: why print "*Acte I*" on this and the following pages? 12: 17, explain *la bonne faiseuse*, as also *la bonne ouvrière* (33: 13). 15: 9, explain the term *filosie*, and also *prud'homme* (21: 5). 33: 1, how is it possible to know to what *celle-là* refers, and to understand the joke contained in the next line, if (*Il donne à sentir les cheveux poudrés de riz*) be omitted? 43: 3, for *querir* read *guérir*.

The notes are prepared for the use of students who do not intend to make a very critical study of Molière. 54: *de sorte que* is an incorrect rendering of *que* in *que je les vois*. 56: *dame* is also explained as standing for *Notre Dame*, and thus being an invocation to the Virgin Mary. 57: for *Qui-da* read *Oui-da*. 60: under *chaussettes*, the wording "at present, 'socks'" is not sufficiently clear. 61: refer to p. 14: 1, in note on *il ne fait que sortir*. 62: "homely," in note on p. 41: 1, is good; is it to be understood with the English or the American meaning?

This edition, though not being so scholarly as, for instance, that of Fasnacht's, is prepared with all necessary care, and will be welcomed by those teachers who do not intend to make use of the lengthy introductions and exhaustive annotations usual in Macmillan's Foreign School Classics. Which edition is most desirable for any particular class, must be decided by the teacher himself. There is a call for both, and the simpler annotation and less pretentious introduction of the American edition answers a need felt by many instructors and private readers.

F. The *Scènes de la Révolution française* is still another of "Heath's Modern Language Series." Many passages in Lamartine's *Histoire des Girondins* have been omitted in this edition, but these omissions are not indicated in the text. The Biographical Sketch is not wonderfully inspiring; it contains too many bare facts and dates. The first chapter, from p. 1 to p. 8, seems to be written in an entirely different style from the remainder of the text. It is not well composed, and even contains some sentences which are faulty in construc-

tion. Is Lamartine responsible for this part? Or is this the "introductory chapter" "condensed chiefly from Mignet's *History of the French Revolution*," which the editor mentions in his preface?

4: 1, insert comma after *promena*. 4: 12, *le lendemain 13* is badly expressed, and so is *et porta toutes ses armes en triomphe* (5: 1). 5: 11, does *armés* qualify *pelotons* or *on*? 5: 14, is *un jour de guerre* a common expression? 7: 10-24, this passage might be improved, as also the next paragraph. 8: 24, *toute cette nuit* sounds strangely. 28: 31, *veto* had better be spelled *vêto* throughout the text, as it is on p. 147. 38: 32, for *tant des* read *tant de*. 68: 4, for *émailles* read *émailés*. 69: 20, for *souveraineté* read *souveraineté*. 118: 1, for *élève* read *élevé*. 120: 6, is not *l'importe sur* a mistake for *l'emporte sur*, in spite of the note on p. 155? The small number of misprints in this text speaks well for the care given to the proof-reading.

Many notes are unnecessary, such as *faire part de, corps de garde, faire feu, allait croissant, relais de poste, lancés, émotion, une fois le pont franchi, d'un coup d'œil, c'en est fait de moi, par cela même, à l'étranger, s'engouffrent, impose à, qu'il s'en coiffe*, etc., etc. 145: is the note on p. 26: 14 correct? *de plus près* means "nearer," with apparently the sense of "closer to the king;" that is, the king formerly had been spared this expression of the people's anger, but now he feels it all around him and close at hand. 147: for *Carroussel* read *Carrousel*. 151: the note on *maison de Montrenil* (85: 10) is omitted; therefore add this note and read 2 for 1 before *retours*.

The principal fault of this edition lies in the large number of translations of simple words and phrases given in the notes. The text itself, dealing as it does with an important period in French history, should prove interesting and instructive to students.

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ENGLISH LANGUAGE.

The Metaphor: A Study in the Psychology of Rhetoric. By GERTRUDE BUCK, Ph. D. The Inland Press, Ann Arbor, Michigan. Contributions to Rhetorical Theory, ed. Fred Newton Scott, v. 78 pp.

THE present study will repay the careful at-

tention of all who are interested in the term 'metaphor.' Doubtless many teachers of rhetoric and composition have been troubled at the looseness of the definitions of this and of other rhetorical terms in general use, yet have not been able to work out better definitions with the time and the mind at their disposal. To such teachers, the study will prove a grateful addition; the author proposes and defends a new and, I think, entirely adequate definition of the term 'metaphor.'

The subject is taken up from five sides, as follows: i. *Genesis: The Radical Metaphor*; ii. *Genesis: The Poetic Metaphor*; iii. *The Evolution into Plain Statement*; iv. *The Aesthetics of Metaphor*; v. *Pathological Forms of Metaphor*. The first three chapters, however, contain the body of argument that will prove of most interest, and I shall endeavor to state the main points of these chapters only.

The traditional definitions of metaphor are first outlined and classified. According to these definitions, metaphors are of two classes, radical and poetic, the division being made on a basis of difference in origin. Radical metaphor arose when a new perception entered the primitive mind and found there no name corresponding to it. In consequence, the mind was compelled to stretch an old term so as to make it cover both a new and an old perception. An old term being thus borrowed for a new idea, the metaphor finally was caused by a paucity of vocabulary. Poetic metaphor, according to the traditional definitions, had its origin in a conscious effort to beautify the language or to make it more energetic. The change here was voluntary, not compulsory; a noun or verb already assigned to a definite object or action was transferred poetically to another object or action.

The present writer first discards the traditional theory of the origin of metaphor, though the division into radical and poetic metaphor is accepted and made the basis of further investigation. Radical metaphor, the author says, owes its origin rather to paucity of thought than to paucity of vocabulary. The mental process of the origin of radical metaphor is repeated in the life of the child. Just as the child uses the same word to designate a

rail-way engine, a steaming coffee-pot, or anything that hisses, or smokes, or makes a noise, because its perceptions of the various objects are yet homogeneous and undeveloped, so primitive man applied the same word to a group of undeveloped, un-differentiated, homogeneous, perceptions. An instance is the word "spirit." Between our present sense of the word and the primitive meaning "breath," there was at first no distinction of thought. To the primitive mind the word "spirit" meant those characteristics of breath and of life which both had in common; there was yet no differentiation into physical and spiritual.

A necessary inference from this statement is that radical metaphor was not originally metaphorical; its metaphorical value came only with the final differentiation of the various perceptions designated by the one term. The author concludes accordingly, with regard to radical metaphor, that it is

"psychologically a survival from a primitive stage of perception, a vestige of the early homogeneous consciousness. It represents a state of mind which does not now exist in relation to these same objects or situations" (p. 15).

The author's theory of the origin of poetic metaphor is based on the theory of the origin of radical metaphor. Poetic metaphor is not the result of a conscious effort, made either with the purpose of pleasing the maker, or in order to astonish or move the hearer or reader by the originality, or force, or beauty, of the invention. It is granted that metaphors are thus made, and interesting examples are adduced from modern verse; but the false feeling of such poetical or oratorical manufactures is made very evident. The true poetic metaphor, says the author, arises in an unconscious manner as does the radical metaphor. In fact it is the exact process of the radical metaphor repeated. Civilization has shortened the process, not done away with it. The poet in himself revives the early stage of civilization, for one brief moment sees two things as one, the heterogeneous as homogeneous. Of course the impression with the poet is a very fleeting one. It may occupy but the

"fraction of a second, instead of the years or ages needed for the slower-moving mind of the

savage, and the months required by the undeveloped intelligence of the child. But in all these cases the process is the same. The sophisticated modern, when he gives utterance to perception before it has developed out of the homogeneous stage, is making radical metaphor just as truly as does the savage or the child" (p. 33).

The evolution into plain statement is the third and last step in the development of metaphor. Metaphor when expressed in conscious statement becomes simile. The mind recognizes the likenesses and unlikenesses of two objects, and selects certain characteristics for comparison. The basis of this comparison may be merely one of general resemblance; or it may be limited to a particular quality or characteristic common to both objects, for example, white as chalk. Beyond this there is only one step further, in the development of metaphor—the step to perfectly plain, that is abstract, statement of fact, for example, the cloud is white. This is the final reach of language, and it is only through the metaphor-process that such abstract ideas come into existence.

The chapter on the æsthetics of metaphor bases pleasure in metaphor on the theory that "it incites the reader to reconstruct the mental process by which it came into being" (p. 69). The last chapter, on pathological forms of metaphor, treats of conceit and mixed metaphor.

The study merits a word of special commendation for the perfect clearness and the amplitude with which it is presented. Perhaps the germs of many of the main ideas are to be found in Gerber; but to compare the present orderly statement with Gerber's chaos is to bring out most emphatically the best qualities of the study.

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GERMAN LITERATURE.

Goethe's *Egmont*, together with Schiller's essays *Des Grafen Lamoral von Egmont Leben und Tod* and *Über Egmont, Trauerspiel von Goethe*. Edited with introduction and notes by MAX WINKLER, Ph. D. Boston: Ginn & Company, 1898. 12mo, li, 276 pp.

THIS text-book is designed for advanced stu-

dents of German who wish to study the drama as a classic. Such a plan is in accord with the recommendations of the Committee on Modern Languages, who name Goethe's *Egmont* in their selection of books for the *Advanced Course* in German (see *Report*, section ix c).

It was a happy idea to add to the text of the drama Schiller's essay *Des Grafen Lamoral von Egmont Leben und Tod*, which contains a lifelike portrait of the historical Egmont, a fitting pendant to that of the dramatic hero. Schiller's vivid delineation is a masterpiece of German prose, and in certain scenes, such as the execution of Egmont and Horn, he becomes more effective, by his tragic brevity, than Motley, who occasionally betrays a bias toward fine writing by the use of an unessential adjective or bit of heightened color.

Professor Winkler ably defends Goethe's *Egmont* against the harsh criticism of Schiller, yet the editor gives proof of his fairness by including in his volume the essay *Über Egmont, Trauerspiel von Goethe*, where Schiller presents his views with all the fascination of his clear and vigorous style. With a wider acquaintance and deeper sympathy with the facts of history, Schiller fails to see where Goethe, in spite of his extraordinary license, has ennobled the character of the historical Egmont, or even increased the interest in his subject, which ends alone, Schiller thinks, can justify a poet in disregarding historical truth. Yet is Schiller therefore lacking in appreciation? Is not his so-called narrow view a sound one? Let us but understand him. He has spent his days and nights in the study of that remarkable epoch, the revolt of the Dutch Republic, and he is more deeply impressed by the motivation, the heroism, and the unflinching justice of actual history, than by the beautifully human fiction of Goethe's genius, the *Sturm und Drang Egmont*, who is impelled by the "demonic" element within him to lead the life that he must. In spite of all that can be said in defence of Goethe's tragedy, the fact remains that the historical picture is more effective dramatically. Its truth has more power to purify us through terror and pity than the beauty of the humane life-lover, the popular idol, that Goethe has created. The great poet

has failed in competition with the drama written on Clio's tablets.

The character of Klärchen, like that of Gretchen, does not appeal to all American college students alike, especially where co-education honors the ideal of equality. Nevertheless the type of unintellectual, pure and devoted womanhood has ever strongly attracted the masculine mind, as the lives of men of genius will remind us. Again, where class distinctions are not severe, it is difficult to understand the fascinating power of gentle manners in the man over woman of a lower social station. Gretchen says

"Er sah gewiss recht wacker aus
Und ist aus einem edlen Haus;
Das konnt' ich ihm an der Stirne lesen—
Er wär' auch sonst nicht so keck gewesen."

Points of view gained by the broadening study of *Kulturgeschichte* will frequently weaken prejudices and aid literary appreciation.

Professor Winkler's book is not shy of literary questions, but opens up their very kernel. The notes are within a few pages equal in bulk to those of the Buchheim edition (Clarendon Press, Macmillan and Co.). The common fault of the veteran editor's admirable series of German classics, namely, too frequent translations and annotations, has not been repeated; its place has been taken by copiousness of a different sort, but just as much a blemish. I refer to the length of the historical notes, their detail and encyclopedic character. For an illustration we may take the note to page 10, l. 10 (p. 183). This note, containing more than five hundred words, is written under the name *Oranien*. But is the Prince of Orange alone the subject of the note? No, the League of the *Gueux*, the whole epoch is discussed, matters which are not totally irrelevant, but which would have found a better place in an historical introduction, where the materials of the numerous historical notes might have appeared consecutively. Your average student will not read page after page of notes, he wishes to read the German play. The time at his disposal, after all, is limited, and there is great pressure upon it from many departments of college work.

In the note on *Margarete von Parma*, page

7, l. 19 (p. 179), what are the essential facts? That the regent was the natural daughter of Charles V, that after a first unhappy marriage she became the wife of young Farnese, subsequently Duke of Parma, that she was schooled in Machiavellian politics, a zealous Catholic, disciple of Loyola, a huntress in taste, and masculine in feature (*horribile dictu!* "famous for her moustache"). Yet the editor uses three hundred and fifty words in his note.

Another feature by which the Notes have been needlessly expanded is the introduction, at the end of each scene, of a summary of the action that has gone before, sometimes with critical remarks added. These summaries in a manner take the place of the "arguments" in the Buchheim edition, placed in the body of the text in advance of each act of the play. The announcer who steps before the curtain to increase our expectation ceases to be welcome after his first appearance; but picture to yourself the reception of the bold man who would attempt to repeat and explain all that has just passed! You may say that post-mortems are a necessary part of thorough instruction; very well, then let the student do the work with his own hands and eyes and brain, and ask him questions about it. If you tell him all that he is expected to see, he will close his eyes, repeat what you have told him, and let his hands and brain remain idle.

Teachers will always differ to some extent as to which words or constructions need explanation and which not, but serious omissions are not evident in this carefully prepared edition. Possibly a note would have been helpful at p. 9, l. 23, *heruntrommeln*; p. 9, l. 25, *von der Leber weg*=*frisch* (or *frei*) *von der Leber weg*; p. 21, l. 21, *ich habe Unrecht gegen ihn*; p. 134, l. 12, the construction *jedes Sklave*=*Sklave eines jeden*, etc. Another interpretation is possible at p. 37, l. 16, of *hielt' ich's besser*, namely: 'I should prefer,' 'I should like it better.' At p. 51, l. 12, *Die Könige thun nichts Niedriges*, the meaning seems to me to be: Kings are incapable of a mean act, in the eyes of the world, because of their exalted position, they are unimpeachable.

At page 59, l. 17, the literal interpretation of *fasst sich selbst in seine Arme* is not 'takes

himself into his own arms' but 'takes hold of his own arms,' the right hand grasping the left arm, and the left hand seizing the right arm; the ultimate meaning is the same, namely: 'to cross the arms' (cf. *unter das Kinn fassen, in den Arm kneifen*).

Professor Winkler's comments on the violent changes which Schiller made in his revision of Goethe's *Egmont* for the Weimar stage are very properly placed in the Notes just where they are needed. The frequent exact references to standard historical works, the map and bibliography are very convenient and useful. The publishers have furnished the volume with an agreeable variety of type, clear print and a tasteful exterior, but the attractive qualities within are the more worthy of commendation.

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ENGLISCHE TEXTBIBLIOTHEK.

Keats' Hyperion mit Einleitung herausgegeben von JOHANNES HOOPS, Prof. an der Universität Heidelberg. Berlin: Emil Felber, 1899. Pp. xlv, 103.

THE *Englische Textbibliothek*, now being edited by Prof. Johannes Hoops, of the University of Heidelberg, will present, in neat, critical editions, the important works of English literature, and more especially, the poetic masterpieces that have appeared since the sixteenth century. Among the contributors are numbered almost all the leading instructors of English in the German universities.

Prof. Hoops' edition of Keats' *Hyperion* forms the third number of the series. In the first chapter of his Introduction, may be found all desirable information in regard to the composition of the poem. Keats seems to have gone earnestly to work on *Hyperion* in Dec., 1818, shortly after the death of his brother Tom. "It was then he wrote *Hyperion*," says Brown, the friend with whom Keats was then living. It must have been finished by April, 1819, since the transcript made at that time by Woodhouse contains nearly the same number of lines that one finds in the piece as published in 1820. It

has come down to us a fragment. Keats, the poet of *Isabella*, the *Eve of St. Agnes*, the *Eve of St. Mark*, and *La Belle Dame sans Merci*, had cooled, as time went on, in his admiration for Milton. Writing to Reynolds in Sept., 1819, he says:

"I have given up *Hyperion*—there were too many Miltonic inversions in it—Miltonic verse cannot be written but in an artful, or, rather, artist's humour."¹

Again, in a letter to his brother George, he writes:

"The *Paradise Lost*, though so fine in itself, is a corruption of language. It should be kept as it is, unique, a curiosity, a beautiful and grand curiosity, the most remarkable production of the world; a northern dialect accommodating itself to Greek and Latin inversions and intonations. The purest English, I think—or what ought to be the purest—is Chatterton's . . . I prefer the native music of it to Milton's, cut by feet. I have but lately stood on my guard against Milton. Life to him would be death to me. Miltonic verse cannot be written, but is the verse of art. I wish to devote myself to another verse alone."²

It is clear that Keats labored in *Hyperion* under the oppressive feeling of conscious imitation of *Paradise Lost*.

The second chapter of the Introduction is given to a *résumé* of the best criticism that has been made on the poem. It may suffice to note here that the editor agrees with the majority of Keats' critics in considering *Hyperion* one of the grandest creations of modern English poetry. At the same time, it should not be overlooked that the poet himself was little pleased with the work; and that his romantic masterpieces, such as the *Eve of St. Agnes*, and *La Belle Dame sans Merci*, have left far deeper traces on Victorian literature than has the epic fragment.

The editor next takes up (cap. iii) the historic position of the work in English literature. While the influence of Spenser (so important

¹ *The Letters of John Keats*, Ed. by H. Buxton Forman. London: Reeves & Turner, 1895, p. 380.

² *Ibid.*, p. 418 ff.

³ Cf. here Mr. W. T. Arnold's interesting remarks in the introduction of his edition: *The Poetical Works of John Keats*, ed. by William T. Arnold. London: Kegan Paul, Trench & Co., 1888.

in the poet's earlier productions) amounts to little or nothing, that of Milton is in *Hyperion* all-powerful. From him Keats borrowed the words *argent* (*Hyper.* l. 284), *colure* (l. 274), *essence* (l. 232; 2, 331; 3, 104), *gurge* (2, 28), *inlet* (l. 211), *lucent* (l. 239), *oozy* (2, 170), *orbed* (l. 166; also found in Shakspeare), *osier* (3, 34), *reluctant* (l. 61), *slope* (l. 204), *sovrán* (3, 115), and *unsceptred* (l. 19; *sceptred* occurs several times in Milton).

Milton's influence is also seen in Keats' fondness for adjectives formed from substantives by means of the ending *-ed*. *Dungeon'd* (2, 23), *mountain'd* world (2, 123), *neighbour'd* (2, 74), *pedestal'd* (l. 32)—such are a few among the many to be met with in *Hyperion*.

Next in importance to Milton's influence stands that of Chapman, whose translation of Homer called forth Keats' well-known sonnet. To this source may be ascribed Keats' usage of the verb *sphere* (l. 117), and possibly, of *proclaim* (l. 130) as a substantive, while his tendency to employ rare adjectives in *-y* may have been caught either from Chapman or Milton.

Hyperion furnishes some examples of new word-formations. Thus, *aspen-malady* (l. 94), found nowhere else in the language; *Aurorian* clouds (l. 181), imitated by Owen Meredith ("Aurorean clouds"), and Swinburne ("Aurorean aureole of the sun"); *fever out* ("This passion . . . made . . . his eyes to fever out" l. 138); *portion'd* (l. 175), in the sense of *proportioned*; *realmless* ("his realmless eyes were closed" l. 19). *Wrinkling*, in "this wrinkling brow" (l. 100), does not belong here, however, as other examples of *wrinkles* as an intransitive may be found. Moreover, *outspreaded* in *Hyperion* (l. 287)—

And now, from forth the gloom their plumes immense
Rose, one by one, till all outspread were;

may be put side by side with *Paradise Lost* (l. 20)—

thou from the first
Wast present, and, with mighty wings outspread, etc.

The opening scene of *Hyperion* owes much of its grandeur to the impression made on

⁴ For the parallel passages in Milton, see Bradshaw's *Concordance to Milton*. New York: MacMillan & Co., 1894.

⁵ See the word in *Cent. Dict.*

Keats by his tour in the Scottish Highlands. Thus, the verse "Like natural sculpture in cathedral cavern" (l. 86) is evidently a reminiscence of his visit to Fingal's Cave. Passages in his letters also show that he must have found in Scottish scenery the inspiration for many of his noblest lines.

The interpretation (in cap. iv) of the allegory of *Hyperion a Vision*, is rather too long to admit of an outline here.

The last chapter of the Introduction is devoted to bibliographical notes. No original manuscript of *Hyperion* has been preserved. *Hyperion. A Fragment*, appeared in 1820 in the volume of Keats' poems entitled:

"Lamia, Isabella, The Eve of St. Agnes, and Other Poems. By John Keats, Author of *Endymion*. London: Printed for Taylor and Hessey, Fleet-Street. 1820."

In addition to this volume, there has come down to us a Commonplace book⁶ in which Woodhouse transcribed in 1819 many of Keats' poems at that time still unpublished. *Hyperion* occupies pp. 39-99 of the volume, but, unlike the majority of the transcripts, is not in Woodhouse's own hand, although showing marks of his supervision in the correction of numerous mistakes made by the copyist.

The text of Prof. Hoops' edition is an exact reprint of that of the volume of 1820. Keats' inconsistencies in spelling have been faithfully reproduced; another valuable feature is the appearance at the foot of the page of the variations of the Woodhouse version.

Hyperion, a Vision, has been shown by Mr. Sidney Colvin⁷ to be an attempt at a recast of the original *Hyperion*. The *Vision* was first published by Lord Houghton, in the *Miscellanies of the Philobiblon Society* (vol. iii, 1856-57), a new edition appearing ten years later (1867) in Lord Houghton's *Life and Letters of John Keats*. Prof. Hoops' text of the *Vision* follows that of the edition of 1867, except in a few instances where the reading of the earlier edition is manifestly to be preferred.

Prof. Hoops' *Hyperion* is, so far as I know.

⁶ Now in the possession of Mr. Sidney Colvin.

⁷ See his excellent biography of Keats (*Eng. Men of Letters*), p. 230 f.

the only separate edition⁸ which presents a complete, correct text, with the various readings of the original editions. Taken altogether, it is an extremely satisfactory piece of work, and places the editor among the number of Keats' most competent and sympathetic critics.

The printer's errors are few, the type is large and clear, and the price (M. 1. 60) brings it within the reach of all.

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PROVENÇAL LITERATURE.

The Troubadours at Home: Their Lives and Personalities, their Songs and their World, by JUSTIN H. SMITH. Edited by G. P. Putnam's Sons, New York: 1899. 2 vols.

THESE books are well printed in clear distinct type, on paper of good quality—two characteristics which recommend the volumes at once to the indulgence and affection of the reader. The intention of the author in writing is plainly expressed in the preface where he declares it to be his desire to place this literature before us somewhat as it originally appeared, and to represent the world of the troubadours, to place them in it as living persons, and to put into their mouths their poems as they made them—only in another language. Mr. Smith has spent some time in the South of France in order to make himself familiar with the haunts of this bygone age, fortifying his memory and later his book, with copious photographs. Besides this he has given abundant illustration of the mental topography of the troubadours by translating the original Provençal into English verse. The prime object of the whole work is to offer this body of poets to us endowed with a presentness, an actuality that shall be strong enough and fresh enough to overcome the musty smell that hovers over such collections as Raynouard's *Choix des Poésies des Troubadours*, and the various Chrestomathies.

⁸ The best complete edition of Keats' works is that of Forman: *The Poetical Works and other Writings of John Keats*. Edited, with notes and appendices, by H. Buxton Forman. In four volumes. London, Reeves & Turner, 1883. 8vo. Reissue, with additions and corrections, 1889.

The working scheme on which the book is constructed is a journey through the South of France, a plan which perhaps aids the author in his ambition to reach reality, as the birth-places of the various poets are described at length, as well as the cities famous in the lives and loves of these gallants.

In his preface, the author notes that his style has been most carefully adapted to the subject-matter which he treats, in order to assure an organic whole, and his zeal and enthusiasm for his protégés betray him at times into little extravagancies that I fear do not always produce the impression desired. He speaks of the Marquis riding into the market followed by a goodly plump of spears, which is rather a step backward, although it gives a certain touch to the narrative that is not anticipated and so arouses us to expectation. Speaking of Rambaut d'Aurenga, he places us on the most intimate of footings with him, and we feel that we have known the gentleman all our lives, when Mr. Smith informs us: "In short he was free to live a jolly old dog, and a jolly old dog lived he." This is one of the charms of the book. We realize that Mr. Smith is most chummy with his models, and that we reap the benefit without extra charge so we exclaim with him "The jolly old dog: well, well, it does one good to know him." And this, too, in spite of his appearing from Aurenga instead of Orange, and although the familiar Alfonso becomes Amfas, and Henry seems strange at first as Enric.

Mr. Smith's imagination is most inspiring, and his sense of personality is very keen, as seen from the following:

"It is the Lady Biatritz. Slender and petite, she added much of the light grace of a girl to the fuller beauty of a woman. Her face had no color save a slight olive tint, and her features were delicate, though drawn with firm lines. While almost all about her were of fair complexion, she like her mother, was very dark, with eyes as black as the thick wavy hair that shadowed her rather small forehead. Her voice had the color of Alban wine, with overtones like the gleams of light in the still velvety depths of the goblet, and when she smiled, it seemed as if she drew from a harp a slow deep chord in the mode of Aeolia."

The author says she was dark like her mother, but in reality she was just what her father made

her, and he was none of your Aimars, or Amfases, but just plain Smith, Professor of Modern History at Dartmouth College, and she should have been named Minerva for she leaped from his brain full-grown. Here is one of her brethren. His given name is Raimbaut d'Aurenga.

"His full round throat delivers the words fondly, as he would release a lady's hand. His well-filled body gives a sounding resonance to every tone. The bright pink of his plump cheeks deepens to an actual red, glowing warmly down into a soft brown beard. The hair, thick and short and set with rotary cowlicks all over his big head, seems waltzing electrically. And when each stanza is concluded he reinforces the interlude with amorous looks or jocund laugh, his bright eyes roving from side to side meanwhile to gather in the largeness of smiles and applause."

The only information we have of the lady's appearance is taken from Raimbaut's songs, and he is as vague as a modern impressionist painting. We are informed solely that she is very beautiful and adorned with all manner of conventional graces. Of her lover, we learn in a delightfully suggestive manner that "at about fifty-five, he married a 'fair and noble lady'" and "devoted himself to gathering olive branches," at which congenial occupation we will leave him.

Another interesting feature of the book is the bits of information that we are constantly gleaning, which in each case causes a thrill of gratification. We learn that the Countess of Berlitz rode down to the city by the Orb, and became the mistress of castle and court two years before Raimbaut of Orange was gathered to his fathers, and three before the leaning tower of Pisa was begun. Speaking of Lomers he says: "The site is there still, but the castle has utterly vanished. When Plymouth colony was two years old (1622) the flames made an end of it, etc." Another homely illustration which helps to make Mr. Smith's style what it is can be found where the Tarn is mentioned near Albi.

"Three bridges cross the stream. In spite of the grand impressiveness of the scene I could not help thinking of the three bears in the story: and I called them the big bridge, the little bridge, and the middle-sized bridge."

At all times this manner may be said to catch the attention, and frequently lends a picturesque element that is not to be despised. Describing a castle near Bordeaux he says:

"A few miles from the town and the river lies an extensive estate called Benauges, and we journeyed into it by a coiled road like a spiral spring. When we began to be wound up closely toward the end of our drive, it seemed as if the spring must snap, but it did not for a large, but half-ruined castle, held the end of it fast."

Of course the metaphor would be harder to trace than the spiral spring road which did not snap because the end was fast to a castle, yet as color it is appreciable. The author describes the poetry of Bertran de Born.

"Born is not easy and serenely artistic, but impatient, forced, sometimes incorrect and frequently rough: his usual style is not sweet and unctuous, but rather dry and severe; and instead of flowing musically on, caressing flowery banks with lyric eddies and echoing the boughs of the forest and the blue of the heavens with lights and shadows even more profound and more significant, his verse rushes on like a torrent; always restless, often violent: grey, swift, fierce, tearing at its banks, boiling up the mud and gravel of its bed, and rolling great stones along its channel with many hoarse rumblings and many a hard shock."

We may be doubtful about the caress of an eddy, or about a stream echoing boughs and the blue sky, but have to admit the pictorial effect. Listen also to this.

"Why do the salmon hurry up the rivers? Because each individual salmon feels a new craving that nothing else will satisfy. Why did the chivalry of Europe rush to the sandy shores of Palestine? Was it because Urban preached and Peter the Hermit wept? No: but because a new spirit, a new life had sprung up in millions of individuals, and it found satisfaction in the idea of the crusade. . . . A full tide of energy surged up tumultuously into the faculties of emotion, and of thought everybody had a 'freshet in his head and felt so rich in life,' etc."

Which is certainly suggestive. Here is a picture: The author is speaking of Rocamadour.

"A valley without mountains a vast gash in the earth. Up from the bottom grows a precipice, out of the precipice one narrow street

full of houses, out of the houses a cliff, out of the cliff a cloud of chapels and sanctuaries, out of these a dizzy overhanging crag, and out of the crag, the walls and battlements and towers of a castle."

His description of the destruction of Beziers is also vivid, opening with *Glory to God in the highest; and on earth peace good will to men*, and closing with *Glory to the devil and the pope*. At times we gather a pleasantly facetious bit as, speaking of Courthézon,

"Within the walls it is another of those old cities laid out with no thought of system, unless to make it as perplexing as possible to an enemy. Tourists fall under this head apparently; but there is the perpetual charm of unexpectedness in such a place, and this—to a Bostonian—is at least homelike. Happily the pavement has been rooted out, and a cousin of Mr. McAdam put in its place—a great advantage where one has to try four streets to find one."

The idea which Mr. Smith gives of the age is most convincing, yet, occasionally, I am led to question if perhaps he has not been overpersuaded by his enthusiasm for these representatives of a past century to retouch them so vividly as to mislead somewhat unless his method is explained. At the outset we find the statement that "troubadour poetry has no descendants but that all our modern literature may look to it as a parent." This he modifies by saying that their literature was the first which took form: it modified every other, and it was long entirely independent. We wonder curiously, what has become of the French Epic and the Chanson de Geste and the Miracle Play. Speaking of the troubadour influence on English, our author says in his picturesque way, "Chaucer's well drew from the Arno and the Arno rose in Provence," yet Chaucer's obligation to the troubadours is so faint as to be barely discernible. To Italy—yes both for matter and suggestion, as well as to North France, but Provence can claim little if any influence on English song, though the author of these volumes claims much; in fact I am tempted to believe that frequently the charm of an expression carries the pen beyond the intended limit. We find for instance: French was for centuries the upper-class language of England, and it was a French leavened with

troubadour poetry. He says, also, that "from their poetry Europe received a general indoctrination, and the sentiments and ideas of chivalric love became a part of modern life," a statement that leads us to infer that the age of chivalry was a direct outgrowth of the troubadour poetry, which is a novel idea.

Mr. Smith mentions the conventional reference to spring which is one of the characteristic features of this poetry, yet a little later we find the following:

"In the garden above Agen, in the very home of the troubadours, with the same breeze on our cheeks that they felt, looking at the hedge-rows of hawthorn as they saw them and listening as they listened to the melodies of the rossignol, we come to understand their songs: we know why the lyric was enough to content them, we know why they loved variety of form rather than solidity of thought: we feel that their poetry was evanescent only as the flowers are, and we realize how love and spring, the garden, the rose, and the nightingale, were to them themes ever fresh and ever delightful."

And yet we are told that these were conventional. He declares that Provençal poetry is called monotonous, and states that this is due to a lack of knowledge. The next page we notice an admission that there is much to excuse this criticism, and the next page we find that if we collect the pieces and study them all together we observe a sameness.

In fact there seem to be two spirits running through these volumes: one a spirit of renaissance for the troubadours, an insistency to recreate them as humans at any cost, even if it be necessary to add a few touches of the purest, brightest colored romance; and the other a spirit of conservatism, the result of study and tradition that is quite opposed to the former. The writer has decided to his satisfaction that the troubadours were anything but artificial, and that their work was the spontaneous outburst of a fresh and loving spirit.

"However ingenious the pattern, all the chief poets were agreed that no technical skill was of any value unless it had feeling behind it: and we may fairly look upon the intricacies of the best Provençal verse as not in any way akin to the spiritless artificiality of acrostics and the like, but as the natural embroidery of brands and leaf instinct with life and the vernal spirit, forced sometimes, but never falsified by hothouse conditions."

Yet if this is so, it will be a unique instance in which extreme artificiality of form was a covering for aught but stereotyped thought and iteration, as in the carefully studied lyrics preceding the Renaissance. However, on the following page the author declares

"the verse of the troubadours was indeed too artistic, for everything has the defects of its qualities, and its ardent devotion to form carried it on to artificiality and lifeless elaboration."

So we are agreed again.

We have a description of the lady of Arnaut de Marueilh which to my mind sounds strangely familiar.

"The fair blonde locks, the forehead whiter than lilies, the vair laughing eyes, changing color with her mood, the straight firm nose, the fresh face outvying the white and vermilion of flowers, the small mouth and white teeth, the chin and throat like snow or the wild rose, the fair white hands and the fingers both smooth and slender. By more spiritual traits, as well, we recognize the woman whose praise is the entire body of Arnaut's poetry."

This category is mentioned as the specific property of the lady Alazais, and yet does not every heroine described by the poets of old rise before us in quite the same envelope? It is, however, one of the pleasant features of this book that the personal element is so accentuated that we see the company plainly through Mr. Smith's glasses. Every character is made to take shape, willy nilly. The author speaks, moreover, most persuasively for the Platonic friendship as the most probable basis of the relation existing between lady and poet-lover, and yet incident after incident rises in the development of the lives before us which suggests a warmer throb at the bottom of the puzzle than that advocated by the calm conclusions of the Greek philosopher. We read moreover:

"Just then and just there loving another man's wife was in truth a means of grace and a hope of glory; it saved women from despair and ruin; and as men prize what they see prized by others, it had a tendency, besides its other good effects, to make them appreciate and love their own wives."

Which is certainly a magnanimous thought but,

it seems to me, a little overdrawn for the days of the Rimini, Eleanor of Poitou and Sordello, who is characterized as, a bold unprincipled licentious, and unflinchingly practical adventurer, a description applicable to most of the knights of the period. Born is declared to be an unprincipled schemer, selling his talents for a price and ready to embark in any cause, no matter what the general results might be if it would fill his coffer.

They are all tagged: we have Raimbaut de Vaqueiras the knight, Arnaut de Marueilh the sentimental, and Sain Circ the Society man. Sordello the Adventurer, Vidal the Eccentric, Peire Ramon the Graceful, Miraval the Spark, Sain Leidier the Gentleman, Folquet the Fanatic, Faidit the Fleshly, etc., etc.

The author at times becomes almost epigrammatic, in such sentences as: "Provençal poetry as a life culminated in B. de Ventadorn, as a science in Arnaut Daniel, and as an art in Guiraut de Borneil:" or speaking of Raimbaut de Vaqueiras the author says;

"As a man he commands our admiration—sagacious, true, and brave, as a troubadour he embodied perfectly the ideas and feelings of the elite of his age, equally approved by men and women. Lord-service, lady-service, and God-service were the three great offices of the troubadour, and he was pre-eminent in each. Above all his mind, character and life were a symmetrical whole—his thoughts became deeds, his acts were poems."

To my mind the feature of the work are the illustrations furnished by the poetry of the troubadours translated, or rather reworked in, English verse preserving in every instance the original rhythm and rhyme-scheme as completely as possible. The entire poem chosen for presentation is seldom given, but enough is printed to convey an excellent idea of the general literary effect. In almost all cases the reworking in English is admirably done. Occasionally an awkward inversion or similar roughness is to be found, but this is inevitable in a language as analytic as English.

As adjuncts to the general story of the troubadours, the author gives a glance at the origins of lyric poetry, and a notion of the musical theory at the time.

Both volumes are provided with maps, and

a very full bibliography is added to the edition, as well as copious notes. The plan on which the book is constructed gives undoubtedly the impression of lack of unity, and this is exaggerated by the broadness of treatment of fact, which aims solely at pictorial effect, but the result is in a way a part of Mr. Smith's intention in writing, I should surmise. He has endeavored to furnish a succession of word-paintings, which pass before us with a vividness that is at times dramatic. If it is admitted at the outset that Mr. Smith has the correct perception of the period he is treating, the book can give only pleasure, and in any case would prove entertaining reading.

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LECTURES AT GRENOBLE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—As so many American students and teachers are planning to spend their vacation this year in France, your readers will perhaps be glad to have a brief account of the courses in French given during the summer at the University of Grenoble. I was one of the four or five Americans who attended these courses last year, out of more than a hundred persons from many different countries; and I am happy to testify to the exceptional advantages there offered for study and recreation,—advantages which, if better known, would tempt many persons who wish to spend their time profitably and their money economically after satisfying their curiosity at Paris. Grenoble, at the confluence of the Isère and the Drac, is the most beautifully situated city in France, surrounded by superb mountains, and a convenient centre for magnificent excursions of all kinds. The city is not rich in antiquities, but has a few of real interest, such as a church dating from the sixth century, and a Palais de Justice of the early Renaissance; while the museum is one of the best in France. The large municipal library contains many treasures; two of the

manuscripts are of especial interest,—Dante's *De Vulgari Eloquentia* and the poems of Charles d'Orléans.

The "Cours de Vacances," lasting from July 1 to October 31, are given in the handsome modern Palais de l'Université by Professors from the Faculties of Letters, Law, and Medicine, and from the Lycée, and also by other prominent citizens of Grenoble. They include lectures on various topics, usually connected with literature, or with the history, institutions, and geography of the Dauphiné; and *cours pratiques*, which are exercises in reading, writing and speaking. Among the lecturers for the coming summer, I notice M. Brun, who will speak on a subject on which he is now the leading authority, Savinien de Cyrano-Bergerac. Students of French history will be interested in *Les débuts de la Révolution*, a lecture followed by a visit to the château of Vizille. A timely topic is *L'Impérialisme Anglo-Américain et le droit international*, by a Law Professor. Weekly lectures on the history of art are given by M. Marcel Reymond, well-known for his books on Italian sculpture, who is the president of the *Comité de Patronage des Étudiants Étrangers*, and the personal friend of every student. One of the pleasantest episodes last year was a breakfast at M. Reymond's country-house, followed by a delightful tramp over the hills. Mondays are given up to excursions of this nature, and one of the greatest advantages of Grenoble is the opportunity of meeting many interesting and charming residents. I remember with particular pleasure my instruction in the *jeu de boules*, a kind of bowling played by everybody in Grenoble on a broad esplanade outside the city. Experiences of this kind are as important as language-lessons to one who wishes to know France; and in some respects a provincial city like Grenoble is preferable to Paris, especially in the summer. Moreover, living is reasonable in price, and excellent; the fees for the courses are small. The weather was a little warm last August, and delightful in September.

In order to profit by these courses, one should be able to understand spoken French; ability to speak is of less importance at the beginning. Men and women are admitted on equal terms.

Certificates of study are given, be the stay long or short. Circulars and all information are courteously furnished by M. Reymond, 4 Place de la Constitution, Grenoble. So far as I am able, I shall be glad to answer questions as to the courses and the city.

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BRIEF MENTION.

The revised reprint of M. Louis P. Betz's bibliographical articles in the *Revue de philologie française et de la littérature*, which has just been published by Trübner of Strassburg under the title *La Littérature comparée: Essai bibliographique*, will be welcome to all workers in the field of comparative literature. M. Betz has collected together here the titles of not far short of three thousand books and articles dealing with the comparative aspect of literary study. He divides his materials into a dozen chapters, of which the first is devoted to "études théoriques," the remainder dealing with the literary relations of the different European literatures; an Appendix discusses,—very superficially, however,—"l'histoire dans la littérature." The value of such a bibliographical handbook hardly needs emphasizing; it is only unfortunate that M. Betz has not given us a little more and perhaps, at the same time, a little less. With what seems misplaced zeal to be complete at all costs, he has heaped together worthless programmes and review articles dealing with minute points in the relations of a single author to foreign literatures; while of the great landmarks in the growth of Comparative Literature as a science he has not a word to say. We look, for instance, in vain for Herder's name in the index to M. Betz's bibliography, although surely Herder's *Stimmen der Völker* alone is a monument of the first importance in the comparative study of literatures; even Goethe is not allowed to speak for himself. The Preface to Gervinus's *Geschichte der deutschen Dichtung* is ignored; so, too, is Carrière's *Kunst im Zusammenhang der Kulturentwicklung*; and even such pillars of the science of comparative literature as Taine's *Litté-*

rature anglaise, Hettner's *Achtzehntes Jahrhundert*, and Brandes' *Main Currents in the Literature of the Nineteenth Century*, find no place in M. Betz's scheme. His list of theoretical studies, which might have formed the most valuable part of the book, is exceedingly meager, embracing only twenty-seven items; M. Betz seems to be unaware of the excellent work on literary and critical theories which has been done in America in the course of the last two or three years: at least, the only American book he quotes is Brownell's *Essay on Comparative Criticism*. M. Joseph Texte, it remains to be noted, prefaces the work with a short introduction.

The *Bibliothek for Hjemme: Ugenskrift for dansk Literatur*, issued by Messrs. Gylden-dal of Copenhagen, is a new weekly publication the object of which is to popularize the masterpieces of Danish literature. In each number instalments of four different works are published simultaneously; each of these four works is paged separately, and provided with a title-page of its own, so that it may be ultimately separated and bound up alone. In this way four of Paludan-Müller's best poems have already appeared complete, as well as the "Jammers-Minde" of Leonora Christina, the unhappy daughter of Christian IV, who was imprisoned in the Blue Tower of Copenhagen from 1663 to 1685. The latter is a reprint of the annotated edition by Birket Smith, which was published in two volumes in 1879 and 1881. Ingemann's long novel "Landsbybørnene" and a collection of Fru Gyllembourg's stories are still in progress of publication, and since the New Year a selection of Christian Winter's short stories has been added. The subscription is only 50 öre a month, so that one may thus acquire a good, well-printed Danish library for the small outlay of less than two dollars a year.